

Eine
Messe des Lebens A Mass of Life

für Soli, Chor und großes Orchester for soloists, chorus and full orchestra

nach Nietzsches „Zarathustra“ zusammengestellt

von

FRITZ CASSIRER

Words selected from Nietzsche's „Zarathustra“

by

FRITZ CASSIRER

(English Translation by John Bernhoff)

Musik von

Music by

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Klavierauszug mit Text

von

OTTO SINGER

Vocal Score

by

OTTO SINGER



Aufführungsrecht vorbehalten – Droits d'exécution réservés

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Meinem Freunde Fritz Cassirer gewidmet.

Erster Teil.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Aufführungsdauer 135 Minuten

I.

Animato.
Con fervore.

I. CHOR.

Sopran. *ff* O Du mein Wil - le! Du Wen - de al - ler
Thou Will un - bend - ing! Dis - pell - er thou of

Alt. *ff* O Du mein
O thou my

Tenor. *ff* O Du mein Wil - le! Du Wen - de al - ler
Thou Will un - bend - ing! Dis - pell - er thou of

Bass. *ff* O Du mein
O thou my

II. CHOR.

Sopran. *ff* O Du mein Wil - le! Du Wen - de al - ler
Thou Will un - bend - ing! Dis - pell - er thou of

Alt. *ff* O Du mein
Thou Will un -

Tenor. *ff* O Du mein Wil - le!
Thou Will un - bend - ing!

Bass. *ff* O Du mein
Thou Will un -

Animato.
Con fervore.

O Du mein
Thou Will un -

PIANO.

ff

Not, — care! — Du mei - ne Thou mine es - Not - wen - dig - sent - ial in - keit! — Be - life! — Pre -

Wil - le! Du bend - ing! Dis - Wen - de al - ler pell - er thou of Not, — Du mei - ne Thou mine es -

Not, — care! — Du mei - ne Thou mine es - Not - wen - dig - sent - ial in - keit! — Be - life! — Pre -

Wil - le! Du bend - ing! Dis - Wen - de al - ler pell - er thou of Not, — Du mei - ne Thou mine es -

Not, — care! — Du mei - ne Thou mine es - Not - wen - dig - sent - ial in - keit! — Be - life! — Pre -

Wil - le! Du bend - ing! Dis - Wen - de al - ler pell - er thou of Not, — Du mei - ne Thou mine es -

Wil - le! Du bend - ing! Dis - Wen - de al - ler pell - er thou of Not, — Du mei - ne Thou mine es -

Wil - le! Du bend - ing! Dis - Wen - de al - ler pell - er thou of Not, — Du mei - ne Thou mine es -

marc.

wah - re mich vor al - - - len klei - - - nen
 serve me from all pet - - - ty earth - - - ly

Not - - - wen - - - dig - keit! Be - wah - re mich vor
 sent - - - ial in life! Pre - serve me from all

wah - re mich vor al - - - len klei - - - nen
 serve me from all pet - - - ty earth - - - ly

Not - - - wen - - - dig - keit! Be - wah - re mich vor
 sent - - - ial in life! Pre - serve me from all

wah - re mich vor al - - - len klei - - - nen
 serve me from all pet - - - ty earth - - - ly

Not - - - wen - - - dig - keit! Be - wah - re mich vor
 sent - - - ial in life! Pre - serve me from all

Not - - - wen - - - dig - keit! Be - wah - re mich vor
 sent - - - ial in life! Pre - serve me from all

Sie - - - - - gen!
 con - - - - - quests!

al - - - len
 pet - - - ty

klei - - - nen
 earth - - - ly

Sie - - - - - gen!
 con - - - - - quests!

al - - - len
 pet - - - ty

klei - - - - - nen
 earth - - - - - ly

Sie - - - - - gen!
 con - - - - - quests!

Sie - - - - - gen!
 con - - - - - quests!

al - - - len
 pet - - - ty

klei - - - ner
 earth - - - ly

Sie - - - - - gen!
 con - - - - - quests!

al - - - len
 pet - - - ty

klei - - - nen
 earth - - - ly

Sie - - - - - gen!
 con - - - - - quests!

al - - - - - len
 pet - - - - - ty

klei - - - - - nen
 earth - - - - - ly

Sie - - - - - gen!
 con - - - - - quests!

①

mf

Du Schik - kung mei - - - ner See - - - -
 My soul's pre - - dest - - - in - - a - - - -

mf

Du Schik - kung mei - - - ner See - - - le,
 My soul's pre - - dest - - - in - - a - - - tion,

mf

Du Schik - kung mei - - - ner See - - le,
 My soul's pre - - dest - - - in - - a - - tion,

mf

Du Schik - - kung mei - - - ner See - - le,
 My soul's pre - dest - - - in - - a - - tion,

mf

Du Schik - - kung mei - - - ner See - - le,
 My soul's pre - dest - - - in - - a - - tion,

mf

Du Schik - kung mei - - - ner See - - - le,
 My soul's pre - - dest - - - in - - a - - - tion,

mf

Du Schik - kung mei - - - ner See - - le,
 My soul's pre - - dest - - - in - - a - - tion,

mf

Du Schik - kung mei - - - ner See - - le,
 My soul's pre - - dest - - - in - - a - - tion,

①

mf

dolce

sopra

- - le, die ich Schick - - - sal hei - - Be!
 - - tion, which I call my des - - ti-ny!

die ich Schick - - sal hei - - Be! Du _____
 which I call my des - - ti-ny! Thou _____

die _____ ich Schick - - sal hei - - Be! Du _____
 which _____ I call my des - - ti-ny! Thou _____

die ich Schick - - sal hei - - Be! Du _____
 which I call _____ my des - - ti-ny! Thou _____

die ich Schick - - sal _____ hei - - Be! Du
 which I call my _____ des - - ti-ny! Thou

die ich Schick - - sal hei - - Be!
 which I call my des - - ti-ny!

die _____ ich Schick - - sal hei - - Be!
 which _____ I call _____ my des - - ti-ny!

die ich Schick - - sal hei - - Be! Du _____
 which I call _____ my des - - ti-ny! Thou _____

espr.

sfz *f*

3 3 3

mf

Du In - mir! Ü - - - ber - mir! Be - wah - re und
 Thou In - mel O - - - ver - mel Pre - serve me, re -

mf

In - mir! Ü - - - ber - mir! Be - wah - re und
 In - mel O - - - ver - mel Pre - serve me, re -

mf

In - mir! Ü - - - ber - mir! Be - wah - re und
 In - mel O - - - ver - mel Pre - serve me, re -

mf

In - - - mir! Ü - - - ber - - mir! Be - wah - re und
 In - - - mel O - - - ver - - mel Pre - serve me, re -

mf

In - - - mir! Ü - - - ber - mir! Be - wah - re und
 In - - - mel O - - - ver - mel Pre - serve me, re -

mf

Du In - - - mir! Ü - ber - mir! Be -
 Thou In - - - mel O - ver - mel Pre -

mf

Du In - - - mir! Ü - ber - mir! Be -
 Thou In - - - mel O - ver - mel Pre -

mf

In - - - mir! Ü - - - ber - - mir! Be - wah - re und
 In - - - mel O - - - ver - - mel Pre - serve me, re -

mf *cresc.*

1 4 8

spa - - - re mich auf _____ zu Ei - - - nem gro - - - Ben
serve _____ me for one _____ great worth - - - y fin - - - al

spa - - - re mich auf _____ zu Ei - - - nem gro - - - Ben
serve _____ me for one _____ great worth - - - y fin - - - al

spa - - - re mich auf _____ zu Ei - - - nem gro - - - Ben
serve _____ me for one _____ great worth - - - y fin - - - al

spa - - - re mich auf _____ zu Ei - - - nem gro - - - Ben
serve _____ me for one _____ great worth - - - y fin - - - al

spa - - - re mich auf _____ zu Ei - - - nem gro - - - Ben
serve _____ me for one _____ great worth - - - y fin - - - al

wah - - - re und spa - re mich auf _____ zu Ei - nem gro - Ben
serve _____ me, re serve me for one _____ great worth - y fin - al

wah - - - re und spa - re mich auf _____ zu Ei - nem gro - Ben
serve _____ me, re serve me for one _____ great worth - y fin - al

spa - - - re mich auf _____ zu Ei - - - nem gro - - - Ben
serve _____ me for one _____ great worth - - - y fin - - - al

spa - - - re mich auf _____ zu Ei - - - nem gro - - - Ben
serve _____ me for one _____ great worth - - - y fin - - - al

② Più tranquillo.

Schick - - sa - le!
 dest - - - in - y!

Schick - sa - - le!
 dest - - in - - y!

Schick - - sa - le!
 dest - - - in - y!

Schick - - sa - le!
 dest - - - in - y!

Daß ich
 Then pre -

Daß ich
 Then pre -

Daß ich
 Then pre -

Daß ich
 Then pre -

Schick - - sa - le!
 dest - - - in - y!

Schick - sa - - le!
 dest - - in - - y!

Schick - sa - - le!
 dest - - in - - y!

Schick - - sa - le!
 dest - - - in - y!

Daß ich
 Then pre -

Daß ich
 Then pre -

Daß ich
 Then pre -

Daß ich
 Then pre -

② Più tranquillo.

marc.

dim.

mp

einst _____ be - reit und reif sei _____ im gro - Ben
 pared _____ and ripe I'll stand, when _____ the glor - ious

einst _____ be - reit und reif sei im gro - - Ben
 pared _____ and ripe I'll stand, when the glor - - - ious

einst _____ be - reit und reif sei _____ im gro - Ben
 pared _____ and ripe I'll stand, when _____ the glor - ious

einst _____ be - reit _____ und reif sei _____
 pared _____ and ripe _____ I'll stand _____

einst _____ be - reit und reif sei _____ im gro - Ben
 pared _____ and ripe I'll stand, when _____ the glor - ious

einst _____ be - reit und reif sei im gro - Ben
 pared _____ and ripe I'll stand, when the glor - ious

einst _____ be - reit und reif sei im gro - Ben
 pared _____ and ripe I'll stand, when the glor - ious

einst _____ be - reit _____ und reif sei
 pared _____ and ripe _____ I'll stand

The piano accompaniment consists of a treble staff with chords and a bass staff with a simple harmonic line. The music is in 4/4 time and features a key signature of one sharp (F#).

Mit - - - ta - ge: be reit und reif
Mid - - - day looms: pre pared and ripe,

Mit - - ta - - ge: be - reit und reif
Mid - - day looms: pre - pared and ripe,

Mit - - ta - ge: be - reit und reif
Mid - - day looms: pre - pared and ripe,

im gro - ßen
that glor - ious

Mit - ta - ge: be - reit und
Mid - day: yea pre - pared and

Mit - - - ta - ge: be - reit und reif
Mid - - - day looms: pre - pared and ripe,

Mit - - - ta - ge: be - reit und
Mid - - - day looms: pre - pared and

Mit - - ta - ge: be - reit und reif
Mid - - day looms: pre - pared and ripe,

im gro - ßen
that glor - ious

Mit - ta - ge: be - reit und
Mid - day: yea pre - pared and

r.H.

③ Maestoso con grandezza.

gleich *like* glü - hen - dem Er - ze, be - reit zu mir
ore in the furn - ace, pre - pared to mine

gleich *like* glü - hen - dem Er - ze, be - reit zu mir
ore in the furn - ace, pre - pared to mine

gleich *like* glü - hen - dem Er - ze, be - reit zu mir
ore in the furn - ace, pre - pared to mine

reif gleich *ripe, like* glü - hen - dem Er - ze, be - reit zu mir
ore in the furn - ace, pre - pared to mine

gleich *like* glü - hen - dem Er - ze, be - reit zu mir
ore in the furn - ace, pre - pared to mine

reif gleich *ripe, like* glü - hen - dem Er - ze, be - reit zu mir
ore in the furn - ace, pre - pared to mine

gleich *like* glü - hen - dem Er - ze, be - reit zu mir
ore in the furn - ace, pre - pared to mine

reif gleich *ripe, like* glü - hen - dem Er - ze, be - reit zu mir
ore in the furn - ace, pre - pared to mine

③ Maestoso con grandezza.

f cresc. - - - *ff* *f marc.*

[illegible]

The musical score is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment at the bottom. The lyrics are in German and English.

System 1:

- Soprano:** Bo - gen brün-stig nach seinem Pfeil, ein Pfeil brün - stig nach sei - nem
bow with pas-sion crav-ing its shaft, a shaft To - wards its goal soar-ing
- Alto:** Bo - gen brün-stig nach seinem Pfeil, ein Pfeil brün - stig nach sei - nem
bow with pas-sion crav-ing its shaft, a shaft To - wards its goal soar-ing
- Tenor:** Bo - gen brün-stig nach seinem Pfeil, ein Pfeil brün - stig nach sei - nem
bow with pas-sion crav-ing its shaft, a shaft To - wards its goal soar-ing
- Bass:** Bo - gen brün-stig nach seinem Pfeil, ein Pfeil brün - stig nach sei - nem
bow with pas-sion crav-ing its shaft, a shaft To - wards its goal soar-ing

System 2:

- Soprano:** Bo - gen brün-stig nach seinem Pfeil, ein Pfeil brün - stig nach sei - nem
bow with pas-sion crav-ing its shaft, a shaft To - wards its goal soar-ing
- Alto:** Bo - gen brün-stig nach seinem Pfeil, ein Pfeil brün - stig nach sei - nem
bow with pas-sion crav-ing its shaft, a shaft To - wards its goal soar-ing
- Tenor:** Bo - gen brün-stig nach seinem Pfeil, ein Pfeil brün - stig nach sei - nem
bow with pas-sion crav-ing its shaft, a shaft To - wards its goal soar-ing
- Bass:** Bo - gen brün-stig nach seinem Pfeil, ein Pfeil brün - stig nach sei - nem
bow with pas-sion crav-ing its shaft, a shaft To - wards its goal soar-ing

The piano accompaniment at the bottom features chords and melodic lines in both hands, with some triplets indicated by a '3' over the notes.

Mit - ta - ge, glü - hend, durch - - bohrt; _____
mid - day splen - dour, glow - ing, trans - - pierced; _____

Mit - ta - ge, glü - hend, durch - - bohrt; _____
mid - day splen - dour, glow - ing, trans - - pierced; _____

Mit - ta - ge, glü - hend, durch - - bohrt; _____
mid - day splen - dour, glow - ing, trans - - pierced; _____

Mit - ta - ge, glü - hend, durch - - bohrt; _____
mid - day splen - dour, glow - ing, trans - - pierced; _____

Mit - ta - ge, glü - hend, durch - - bohrt; _____
mid - day splen - dour, glow - ing, trans - - pierced; _____

Mit - ta - ge, glü - hend, durch - - bohrt; _____
mid - day splen - dour, glow - ing, trans - - pierced; _____

Mit - ta - ge, glü - hend, durch - - bohrt; _____
mid - day splen - dour, glow - ing, trans - - pierced; _____

Mit - ta - ge, glü - hend, durch - - bohrt; _____
mid - day splen - dour, glow - ing, trans - - pierced; _____

5 4 1 3 5 1 2 3 4 5 3

ff 3

④

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

④

se - lig vor ver - nich - ten-den Son - nen pfei - len: ei - ne
rap - tured 'mid the blase of the sun's bright ar - rows: yes a

ff

Son - ne sel - ber und ein un - er - bitt - li - cher
sun it self o'en, and a storn, in - flex - i - ble

ff

Son - ne sel - ber und ein un - er - bitt - li - cher
sun it self o'en, and a storn, in - flex - i - ble

ff

Son - ne sel - ber und ein un - er - bitt - li - cher
sun it self o'en, and a storn, in - flex - i - ble

ff

Son - ne sel - ber und ein un - er - bitt - li - cher
sun it self o'en, and a storn, in - flex - i - ble

ff

Son - ne sel - ber und ein un - er - bitt - li - cher
sun it self o'en, and a storn, in - flex - i - ble

ff

Son - ne sel - ber und ein un - er - bitt - li - cher
sun it self o'en, and a storn, in - flex - i - ble

Son - - nen - wil - le zum Ver - nich - ten be - reit im
sun - will sway - ing, for de - struc - tion pre - pared in

Son - - nen - wil - le zum Ver - nich - ten be - reit im
sun - - will sway - ing, for de - struc - tion pre - pared in

Son - - nen - wil - le zum Ver - nich - ten be - reit im
sun - - will sway - ing, for de - struc - tion pre - pared in

b2.

Son - - nen - wil - le zum Ver - nich - ten be - reit im
sun - - will sway - ing, for de - struc - tion pre - pared in

Son - - nen - wil - le zum Ver - nich - ten be - reit im
sun - will sway - ing, for de - struc - tion pre - pared in

Son - - nen - wil - le zum Ver - nich - ten be - reit im
sun - - will sway - ing, for de - struc - tion pre - pared in

Son - - nen - wil - le zum Ver - nich - ten be - reit im
sun - - will sway - ing, for de - struc - tion pre - pared in

b2.

Son - - nen - wil - le zum Ver - nich - ten be - reit im
sun - - will sway - ing, for de - struc - tion pre - pared in

marcato

sfz

This musical score is for a vocal ensemble and piano. It consists of two systems of vocal staves and one system of piano accompaniment.

Vocal Systems:

- System 1:** Four staves (Soprano, Alto, Tenor, Bass). Each staff has the lyrics "Sie - - - gen!" on the first line and "con - - - quest!" on the second line. The music is in a key with one flat (B-flat) and a common time signature.
- System 2:** Four staves (Soprano, Alto, Tenor, Bass). Each staff has the lyrics "Sie - - - gen!" on the first line and "con - - - quest!" on the second line. The music is in a key with one flat (B-flat) and a common time signature.

Piano Accompaniment:

- System 3:** Treble and Bass staves. The music is in a key with one flat (B-flat) and a common time signature. It features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The piece ends with a final chord and a fermata.

⑤

O Wil - le, Wen - de al - ler Not, Du mei - ne Not - wen - dig -
O will, dis - pell - er thou of care Thou mine es - sent - ial in

O Wil - le, Wen - de al - ler Not, Du mei - ne Not - wen - dig -
O will, dis - pell - er thou of care Thou mine es - sent - ial in

⑤

8 *stacc.*

kei! ——— Spa - re mich auf ——— zu Ei - - nem gro - - Ben
 life! ——— Do thou re - serve me for one great fin - - al

kei! ——— Spa - re mich auf ——— zu Ei - - nem gro - Ben
 life! ——— Do thou re - serve me for one great fin - al

kei! ——— Spa - re mich auf ——— zu Ei - - nem gro - - Ben
 life! ——— Do thou re - serve me for one great fin - - al

kei! ——— Spa - re mich auf zu Ei - - nem gro - - Ben
 life! ——— Do thou re - serve me for one great fin - - al

8

6

Sie - - - ge!
con - - - quest!

Sie - - - ge!
con - - - quest!

Sie - - - ge!
con - - - quest!

Sie - - - - - ge!
con - - - - - quest!

Sie - - - - - ge!
 con - - - - - quest!

Sie - - - - - ge!
 con - - - - - quest!

Sie - - - - - ge!
 con - - - - - quest!

Sie - - - - - ge!
 con - - - - - quest!

Sie	-	-	-	-	-	-	ge!
con	-	-	-	-	-	-	-quest!

ff

O Du mein Wil - le! Du Wen - de al - - ler Not, _____
 Thou will un - ben - ding! Dis - pell - er thou of care, _____

ff

O Du mein Wil - le! Du
 Thou will un - ben - ding! Dis -

ff

O Du mein Wil - le! Du Wen - de al - - ler Not, _____
 Thou will un - ben - ding! Dis - pell - er thou of care, _____

ff

O Du mein Wil - le! Du
 Thou will un - ben - ding! Dis -

ff

O Du mein Wil - le! Du Wen - de al - - ler Not, _____
 Thou will un - ben - ding! Dis - pell - er thou of care! _____

ff

O Du mein Wil - le! Du
 Thou will un - ben - ding! Dis -

ff

O Du mein Wil - le! Du
 Thou will un - ben - ding! Dis -

ff

O Du mein Wil - le! Du
 Thou will un - ben - ding! Dis -

ff

Du mei - ne Not - wen - dig - keit! _____ be -
 Thou mine es - sent - ial in life! _____ pre -

Wen - de al - - - ler Not, _____
 pell - er thou of care, _____

Du mei - ne Not - wen - dig - keit! _____ be -
 Thou mine es - sent - ial in life! _____ pre -

Wen - - de al - ler Not, _____
 pell - - er thou of care, _____

Du _____ mei - ne
 Thou, _____ mine es -

Du mei - ne Not - wen - dig - keit! _____ be -
 Thou mine es - sent - ial in life! _____ pre -

Wen - de al - - - ler Not, _____
 pell - er thou of care, _____

Wen - - de al - ler Not, _____
 pell - - er thou of care, _____

Du _____ mei - ne
 Thou _____ mine es -

wah - re mich vor al - len klei - - - nen Sie - - - -
serve me from am - bi - tion's pet - - - - ty con - - - -

Not - wen - dig - keit! be - wah - re mich vor al - len
sent - ial in life! Pre - serve me from am - bi - tion's

wah - re mich vor al - len klei - - - nen Sie - - - -
serve me from am - bi - tion's pet - - - - ty con - - - -

Not - wen - dig - keit! be - wah - re mich vor al - len
sent - ial in life! Pre - serve me from am - bi - tion's

wah - re mich vor al - len klei - - - nen Sie - - - -
serve me from am - bi - tion's pet - - - - ty con - - - -

Not - wen - dig - keit! be - wah - re mich vor al - len
sent - ial in life! Pre - serve me from am - bi - tion's

Not - wen - dig - keit! be - wah - re mich vor al - len
sent - ial in life! Pre - serve me from am - bi - tion's

Not - wen - dig - keit! be - wah - re mich vor al - - - - len
sent - ial in life! Pre - serve me from am - bi - - - - tion's

- - gen!
 - - quests!

klei - nen
 pet - ty

- - gen!
 - - quests!

klei - - - nen
 pet - - - ty

Sie - - - gen!
 con - - - quests!

Sie - - - gen!
 con - - - quests!

Du
 My

Du
 My

Du
 My

Du
 My

Schik - kung
 soul's pre -

Schik - kung
 soul's pre -

Schik - kung
 soul's pre -

Schik - kung
 soul's pre -

klei - - - gen!
pet - - - quests!

klei - - - nen
pet - - - ty

klei - - - nen
pet - - - ty

klei - - - nen
pet - - - ty

Sie - - - gen!
con - - - quests!

Sie - - - gen!
con - - - quests!

Sie - - - gen
con - - - quests!

Du
My

Du
My

Du
My

Du
My

Schik - kung
soul's pre -

Schik - kung
soul's pre -

Schik - kung
soul's pre -

Schik - kung
soul's pre -

The second system of the musical score continues the composition. The treble staff begins with a triplet of eighth notes, followed by a slur over a quarter note and an eighth note. A circled number '7' is placed above the staff. The bass staff features a triplet of eighth notes, followed by a slur over a quarter note and an eighth note. The music concludes with a final chord in the bass staff, marked with a '2' below it. The overall mood is gentle and lyrical, consistent with the 'dolce' marking.

mei- - - ner See - - - le, die ich Schick - - - sal
dest - - - in a - - - tion, which I call my

mei- - - ner See - - - le, die ich Schick - sal
dest - - - in a - - - tion, which I call my

mei- - - ner See - le, die ich Schick - sal
dest - - - in a - tion, which I call my

mei- - - ner See - le, die ich Schick - sal
dest - - - in a - tion, which I call my

mei- - - ner See - le, die ich Schick - sal
dest - - - in a - tion, which I call my

mei- - - ner See - - - le, die ich Schick - sal
dest - - - in a - - - tion, which I call my

mei- - - ner See - le, die ich Schick - sal
dest - - - in a - tion, which I call my

mei- - - ner See - le, die ich Schick - sal
dest - - - in a - tion, which I call my

sopra
mei- - - ner See - le, die ich Schick - sal
dest - - - in a - - - tion, which I call my

sfz

hei - - - Be
 des - - - ti-ny!

Du
 Thou

In - mir!
 In - me!

Ü - - - ber -
 O - - - ver -

hei - - - Be!
 des - - - ti-ny!

Du
 Thou

In - mir!
 In - me!

Ü - - - ber -
 O - - - ver -

hei - - - Be!
 des - - - ti-ny!

Du
 Thou

In - mir!
 In - me!

Ü - - - ber -
 O - - - ver -

hei - - - Be!
 des - - - ti-ny!

Du
 Thou

In - mir!
 In - me!

Ü - - - ber -
 O - - - ver -

hei - - - Be!
 des - - - ti-ny!

Du
 Thou

In - mir!
 In - me!

Ü - - - ber -
 O - - - ver -

f

espr.

mf *eresc.*

4

8

mir! — Be - wah - re und spa - - re mich auf — zu
 mel! — Pre - serve and re - serve — me for one — great

mir! — Be - wah - re und spa - - re mich auf — zu
 mel! — Pre - serve and re - serve — me for one — great

mir! — Be - wah - re und spa - - re mich auf — zu
 mel! — Pre - serve and re - serve — me for one — great

mir! — Be - wah - re und spa - - re mich auf — zu
 mel! — Pre - serve and re - serve — me for one — great

Ü - ber - - mir! — Be - wah - - re und spa - - re mich
 o - ver - - me! — Pre - serve and re - serve me for

Ü - ber - - mir! — Be - wah - - re und spa - - re mich
 o - ver - - me! — Pre - serve and re - serve me for

mir! — Be - wah - re und spa - - re mich auf — zu
 mel! — Pre - serve and re - serve — me for one — great

f

Ei - - - nem gro - - - ßen Schick - - - - -
 worth - - - y fi - - - - - nal dest - - - - -

Ei - - - nem gro - - - ßen Schick - - - - -
 worth - - - y fi - - - - - nal dest - - - - -

Ei - - - nem gro - - - ßen Schick - - - - -
 worth - - - y fi - - - - - nal dest - - - - -

Ei - - - nem gro - - - ßen Schick - - - - -
 worth - - - y fi - - - - - nal dest - - - - -

auf - - - zu Ei - - - nem gro - - - ßen Schick - - - - -
 one - - - great worth - - - - - y fi - - - - - nal dest - - - - -

auf - - - zu Ei - - - nem gro - - - ßen Schick - - - - -
 one - - - great worth - - - - - y fi - - - - - nal dest - - - - -

Ei - - - nem gro - - - ßen Schick - - - - -
 worth - - - y fi - - - - - nal dest - - - - -

ff

8

Maestoso, tempo di marcia.

poco rit.

ff

sa - - - - - le!
in - - - - - y!

0
0

Wil - - - - - le,
will, - - - - - dis - -

ff

sa - - - - - le!
in - - - - - y!

0
0

Wil - - - - - le,
will, - - - - - dis - -

ff

sa - - - - - le!
in - - - - - y!

0
0

Wil - - - - - le,
will, - - - - - dis - -

ff

sa - - - - - le!
in - - - - - y!

0
0

Wil - - - - - le,
will, - - - - - dis - -

poco rit.

f marc.

3

8

3

[illegible]

9

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

9

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

Du mei - ne Not - wen - dig - keit! Spa - re mich
 Thou, mine es - sent - ial in life! O, re - serve

[illegible]

The musical score is for a choral piece with four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in German and English. The score is divided into two systems, each with four staves for the voices and two staves for the piano.

Lyrics:

Sie - - ge, zu Ei - nem gro - - ßen Sie - - ge,
 con - - quest, for one great fin - - al con - - quest,

Piano Accompaniment:

Sostenuto *ff* *rall.* *al Fine*

The piano accompaniment features a series of chords and arpeggios, with a final section marked *al Fine* and a triplets (3) marking.

zu Ei - nem gro - Ben Sie - ge!
for one great fin - al con - quest!

zu Ei - nem gro - Ben Sie - gel
for one great fin - al con - quest!

ff *Lunga.*

II.

Recit.

Animoso.

Con alcuna licenza.

Bariton Solo.

Er - hebt eu - re Her - zen, mei - ne Brü - der, hoch!
 Now lift up your hearts, all, lift them, bro - thers, high!

hö - her! Und ver - geßt mir auch die Bei - ne nicht!
 high - er! Nor for - get the light fun - tas - tic toe!

⑩

Er - hebt auch eu - re Bei - ne, ihr gu - ten Tän - zer, und bes - ser
 And lift your feet and legs all ye mer - ry danc - ers, or bet - ter

noch: ihr steht auch auf dem Kopf!
 still: ye stand right on your heads!

Die - se Kro - - ne des La - chen - den,
Lo! this Crown of the Laugh - ing One

die - se Ro - - sen-kranz - kro - - ne: ich sel - ber
this fair wreath - - let of ros - es my - self up - -

setz - - te mir die - - se a Kro - - ne auf, ich
on my own head as a crown I set, my - -

sel - - ber sprach hei - - lig mein Ge -
self pro - nounced ho - - ly my own

läch - ter. Kei - nen An - de - ren fand ich
 laugh - ter. For none o - - - ther found I

heu - - - te stark ge - - - nug da - - - zu.
 strong e - - - nough to do the same.

12

Dem Win - de tut mir gleich, wenn er
 Be like un - to the wind, when from

aus sei - nen Berg - hö - hen stürzt: nach sei - ner eig - nen Pfei - fe will er
 moun - tains' high sum - mit he darts: he'll dance but to the tune him - self he

cresc. *f* *p* *cresc.*

tan - zen, die Mee - re zit - - tern und hüpfen
whistles: The billows tremble and tumble,

un - ter sei - nen Fuß - - tap - fen. Die - se
when they feel his foot stamp - ing. Lo! this

Kro - - - ne des La - chen - den, die - se
Crown of the Laugh - ing One, yea this

Ro - - sen - - kranz - - kro - - - ne.
Crown wreathed of roses - - - es

euch, — mei — — nen Brü — — dern, wer — fe ich die — — se
 dear — be — lov — — ed bro — — thers, in — to your midst — this

marc.

Kro — — — ne zu! Das La — chen sprach ich
 Crown — — — I cast! All laugh — ter dubbed I

f

hei — — lig; ihr hö — he — ren Men — — schen,
 ho — — ly; ye high — er — born men, all,

ff *mf*

lernt mir la — chen!
 learn ye laugh — ter!

ff

III.

Andante tranquillo con dolcezza.

I. Chor. Alt. *pppp*
sotto voce Ah! Ah!

Tenor Solo.

Andante tranquillo con dolcezza.

pp

espress.

In dein - Au - ge schau - te ich jü - ngst, o -
 In thine eye I gaz - - ed of late, o -

Le - - ben. Gold sah ich in
 wond - - rous Life. Gold saw I in

p *pp*

Alt. (15)
Chor I.*ppp*

Ah!

Ah!

dei-nem Nacht - au - ge blin - - ken,
thy - night - - eye gleam - - ing,

mein
My

(15)

Herz
heart

stand
stood

still
still

vor
seized

die - ser
with vol

Wol - - -
up - - -

tuons
tuons

3

ppp

Ah!

Ah!

lust:
long - - - ing:

*dolce**p**pp*

Sopran Solo.

Ei - nen gol - - de-nen Kahn sah ich blin - - - ken auf
 Then a gold - - en bark saw I glit - - - ter on

p

col Ped.

näch - - ti - gen Ge - wäs - - sern, ei - nen
 night's - - deep si - - lent wa - - ters, saw it

pp

sin - - ken - den, trin - - ken - den, wie - - der win - ken - den
 sink - - ing, fast drink - ing, a - gain then blink - ing, that

ped.

gol - - - de - - - nen Schau - - - kel -
 gold - - - en cradl - - - ing

ped.

Sopran Solo.

Alt Solo.

17

kahn! bark! Nach At mei - - nem Fu - ße, dem my fleet feet, that but

Sop.

I. CHOR.

Alt.

Ah! Ah! ppp Ah! Ah!

17

p

Ad.

tanz - - wü - ti - gen, warfst du ei - nen Blick, ei - nen la - - chen-den, longed for the dance, one look didst thou cast, 'twas a smil - - ing, a

mp

fra - gen-den, schmel - zen-den Schau - kel - blick: quest - ion-ing, melt - ing, a quiver - ing look: tr

18

Tenor Solo

Zwei - - mal nur reg - - test du dei - ne Klap - - per mit
 Twice on ly shook - - est thou soft thy cast - a - nets with

Alt Solo.

Mei - ne
 High my

klei - - nen Hän - - den da schau - kel - te schon mein Fuß vor Tanz - - - wut.____
 tin - - y hands when my foot____ be-gan trip-ping dance-in - pass - - - ioned.____

Fer - sen bäum - - ten sich, mei - ne Ze - hen horch - - ten, dich____ zu ver -
 heels then rose____ from the ground, and my list'n - ing toes____ would fain____ un-der.

19 Più mosso ma moderato.

Alt Solo.

Tenor Solo.

ste - hen.
stand thee: *leicht*

Zu dir hin sprang ich: da flohst du zu -
Towards thee I bound - ed: a - las! at my

19 Più mosso ma moderato.

sotto voce la

mf

rück vor mei - nem Sprun - ge und ge - gen mich
bound thou swift - ly fled - - test and gainst my face

la la la la la la la la la la la la la la la la la la la la

20

Sopran.

SOLI.

Tenor.

zün - gel - te dei - nes flie - hen - den flie - gen - den Haars Zun - ge!
wa - ved all thy flut - ter - ing, wild flow - ing hair, tongue - like!

Sopran.

I. CHOR.

Alt.

sotto voce La La la la la la la la

pp

trm

p

20

[illegible]

Sopran.

SOLI.

Alt.

Tenor.

wandt, turned, das Au - ge voll Ver - lan - gen.
thine eye was filled with long - ing.

Mit krum - men
With crook - ed

Mit krum - men
With crook - ed

Sopran.

I. CHOR.

Alt.

la la la la la la la
la la la la la la la

la la la la la la la
la la la la la la la

f *mp* *mf* *f*

Sopr. (21)

Blik - ken lehrst du mich krum - me Bah - nen; auf
glanc - es showst thou me crook - ed path - ways; on

Alt.

Blik - ken lehrst du mich krum - me Bah - nen; auf
glanc - es showst thou me crook - ed path - ways; on

Sopran.

Alt.

la
la la

la
la la

(21)

mf

Sop.
 krum - men Bah - nen lernt mein Fuß Tük - - - - ken.
crook - ed path - ways learns my foot cun - - - - ning.

Alt.
 krum - men Bah - nen lernt mein Fuß Tük - - - - ken.
crook - ed path - ways learns my foot cun - - - - ning.

Ten.
 - - - - -

la la la la la la la la la la
 la la la la la la la la la la

la la la la la la la la la la
 la la la la la la la la la la

la la la la la la la la la la
 la la la la la la la la la la

Ich fürch-te dich Na - he, ich lie - be dich Fer - ne; dei-ne
I fear thee near me, I love thee far off; thy

Ich fürch-te dich Na - he, ich lie - be dich Fer - ne; dei-ne
I fear thee near me, I love thee far off; thy

Ich fürch-te dich Na - he, ich lie - be dich Fer - ne; dei-ne
I fear thee near me, I love thee far off; thy

la la la la la la la la la la
 la la la la la la la la la la

la la la la la la la la la la
 la la la la la la la la la la

f stacc.

[illegible]

Più animato.

ger glad - - ne! ly! De - ren Käl - te zün - det, de-ren
Thou, whose cold - ness kin - dles, whose

la la la! la!

la la la! la!

Più animato.

Haß ver - führt, de-ren Flucht bin - det, de-ren Spott -
hate be - guiles, whose flight bind - eth, whose scoff

Haß ver - führt, de-ren Flucht bin - det, de-ren Spott -
hate be - guiles, whose flight bind - eth, whose scoff

Haß ver - führt, de-ren Flucht bin - det, de-ren Spott -
hate be - guiles, whose flight bind - eth, whose scoff

ff

Con moto.

rührt:
charms:rührt:
charms:rührt:
charms:

I. CHOR.

Sopran.

Hier sind Höh - len und Dik - kich - te: . wir
Here are cav - erns and un - der - wood: we are

II. CHOR.

Sopran.

Das ist ein Tanz ü - ber Stock und Stein: Ich bin der
That is a dance o - ver hill and dale: I am the

23 Con moto.

fff f

wer - den uns
sure to lose

ver - ir -
our path way!

Jä - ger, willst du mein Hund
hunts - man, wilt thou my hound,

o - der mei - ne Gem - se
or wilt my cham - ois

I. Sopran.
ren! Halt! steh' still! wo hin ziehst du mich
Stay! stand still! what way thou me

Alt. *mf*
Hier sind Höhlen und Dik-kich-te, wir
Here are caverns and under-wood, we'll

II. Sopran.
sein? Jetzt ne ben mir! Und ge-schwind, du bos-haf-te
be? Now close to me, and at once, thou pi-ti-less

Alt. *mf*
Das ist ein Tanz ü-ber Stock und Stein: ich bin der
That is a dance o-ver hill and dale: I am the

24

jetzt? now? Wo hin ziehst du mich
What way lur'st thou me

wer - den uns ver - ir - path -
sure - ly lose the path -

Sprin - ge - rin! Jetzt hin - auf! Und hin - ü - ber!
co - lum - bine! Now come up and a - cross! ber!

Jae - ger, willst du mein Hund o - der mei - ne Gem - se
hunts - man, wilt thou my hound or wilt thou my cham - ois

24

[illegible]

la la la la la la la la
 la la la la la la la la
 la la la la la la la la
 la la la la la la la la

(25)

Ich tan - ze dir
 I'll dance to thy

Halt! steh'
 Stay! stand

Hier sind Höh - len und
 Here are cav - erns and

la la la la la la la la
 la la la la la la la la
 la la la la la la la la
 la la la la la la la la

Das ist ein Tanz ü - ber Stock und
 That is a dance, o - ver hill and

la la la la la la la la
 la la la la la la la la
 la la la la la la la la
 la la la la la la la la

(25)

nach, — ich fol - ge dir auch auf ge - rin - ger Spur.
 step, — I'll fol - low thee e'en on the faint - est track.

still! Halt! steh' still! Ich fol - ge dir
 still! Stay! stand still! I'll fol - low thee

Dik - kich - te, wir wer den uns ver
 un - der - wood we'll sure - ly lose our

mf Halt! steh' still! *f* steh'
 Stay! stand still! stand

mf Ich tan - ze dir nach, ich fol - ge dir auch auf ge -
 I'll dance to thy step I'll fol - low thee e'en on the

Stein; ich bin der Jä - ger, willst du mein Hund, o - der
 dale; I am the hunts - man, wilt thou my hound or wilt

f *mf*

Halt! steh' still!
Stay! stand still!

auch auf ge rin ger
e'en on the faint est

Spur.
track.

ir path ren!—
way!—

f

Hier sind Höh - len und
Here are cav - erns and

mf

still!
still!

Siehst du nicht Eu - len und Fle - der - mü - se
Seest thou not owl - ets and flit - ter - mice a

rin ger Spur. Wo bist du? Gib mir die
faint est track. Where art thou? Give me thy

mei ne Gem se sein? Jetzt ne ben mir! Und ge
thou my cham - ois be? Now close to me! And at

f

Das ist ein Tanz ü - ber Stock und
That is a dance o - ver hill and

Musical notation for piano accompaniment, featuring a melody in the right hand and a bass line in the left hand, with various accidentals and dynamics.

f

Du Thou Eu - le! Du Fle - der - maus!
Thou owl - et, thou Flit - ter - mouse!

mf

Wo bist du? Gib' mir die Hand! wo - hin
Where art thou? Give me thy hand! what way

f

Du Thou Eu - le! Du
Thou owl - et! Thou

Dik - kich - te: un - der - wood: Wir - wer - den uns ver
We'll sure - ly lose the

schwir - ren? flut - bring? Wo Where bist art du?
flut - bring? Where art thou?

Hand! O - der ei - nen Fin - ger nur! Du Eu - le!
hand! Or e'en one small fin - ger give! Thou owl - et!

schwind, du bos - haf - te Sprin - ge - rin! Halt! wo
once, thou pi - ti - less col - um - bine! Stay! where

Stein: Ich bin der Jae - ger, willst du mein Hund o - der
dale: I am the hunts - man, wilt thou my hound or wilt

2 3

Sopran.

26

SOLI.

Ich tan - ze dir nach, ich fol - ge dir
 I'll dance to thy step, I'll fol - low thee

Alt.

Ich tan - ze dir nach, ich
 I'll dance to thy step, I'll

Tenor.

Du flet-schest mich lieb - lich an mit
 Thou show'st me thy snow - white teeth and

Du willst mich äf - fen?
 dost thou dare mock me?

ziehst du mich jetzt?
 lur'st thou me now?

Fle - der maus.
 flit - ter mouse.

p

La la la la
 La la la la

ir - ren!
 path - way!

Gib mir die Hand! La la la la la la la la
 Give me thy hand! La la la la la la la la

bist du? Gib mir die Hand! La la la la la la la la
 art thou? Give me thy hand! La la la la la la la la

mei - ne Gem - se sein?
 thou my cham - ois be?

26

auch auf ge rin ger Spur. Wo bist du?
 e'en on the faint est track. Where art thou?

fol ge dir auch auf ge rin ger Spur. Wo
 fol low thee e'en on the faint est track. Where

wei ßen Zähn - est - lein, dei - ne bö - sen Au - gen
 snarl - est sweet - ly, and thy wick - ed eyes they

p La la la la *f* la la la la
 La la la la *p* La la la la
 la la la la la la la la la la
 La la la la la la la la la la

la la la la la la la la la la la la
 la la la la la la la la la la la la
 la la la la la la la la la la la la
 La la la la la la la la la la

3 2

Gib mir die Hand! O-der ei - nen Fin - ger nur!
Give me thy hand! Or but one small fin - ger give!

bist du? Gib mir die Hand! O-der ei - nen Fin - ger
art thou? Give me thy hand! Or but one small fin - ger

sprin - gen ge - gen mich aus lok - kichtem Mäh - lein!
dart flash - es at me from 'neath thy wild tress - es!

la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la

1 4

28

Das ist ein Tanz ü - ber Stock und
That is a dance o - ver hill and

nur!
give!

Hier sind Hö - len und
Here are cav - erns and

Ich tan - ze dir
I'll dance to thy

f

la la la la la!
 la la la la la!

la la la la la!
 la la la la la!

la la la la la!
 la la la la la!

la la la la la!
 la la la la la!

la la la la la!
 la la la la la!

la la la la la!
 la la la la la!

la la la la la!
 la la la la la!

la la la la la!
 la la la la la!

28

mf *fleggiere*

Sopran.
SOLI Stein: _____ ich bin der Jae - - ger, willst _____ du mein
 dale: _____ I am the hunts - man, wilt _____ thou my

Alt.
 Dik - kich - te: wir wer - - den uns ver -
 un - der - wood: we'll sure - - ly lose the

Tenor.
 hach, ich fol - - - - - ge
 step; I'll fol - - - - - low

(29) Più tranquillo.

Sopran.
 Hund o - der mei - - ne Gem - se sein?
 hound or wilt thou my cham - ois be?

Alt.
 ir path ren! ver the ir path ren! ver the
 way! way! way!

Tenor.
 dir auch auf ge rin ger Spur.
 thee e'en on the faint est track.

Alt.
 I. CHOR.
 Tenor.
 Wo bist
 Where art

Gib mir die Hand!
 Give me thy hand!

(29) Più tranquillo.

Più vivo.

Gib mir die Hand!
Give me thy hand!

ir path ren! way!

Gib mir die Hand!
Give me thy hand!

du? Wo hin ziehst du mich jetzt?
thou? What way lurst thou me now?

Halt! Steh still! Gib mir die Hand!
Stay! Stand still! Give me thy hand!

Gib mir die Hand!
Give me thy hand!

II. CHOR.

Ha ha ha

Ha ha ha

Ha ha ha

Ha ha ha

Ha ha ha

Più vivo.

f

ff

30

ff Das ist ein Tanz! *ff*
That is a dance!

ff Das ist ein Tanz!
That is a dance!

ff Das ist ein Tanz!
That is a dance!

f Tanz! *f* La la la la *f* Das ist ein Tanz! *ff* Ha ha ha
dance! La la la la That is a dance! Ha ha ha

ff Das ist ein Tanz! *ff* Wo - hin ziehst du mich jetzt?
That is a dance! What way hur'st thou me now?

ff Das ist ein Tanz! *ff* Wo bist du?
That is a dance! Where art thou?

Das ist ein
That is a

ha! la la la la la la la la la!
ha! la la la la la la la la la!

ha! la la la la la la la la la!
ha! la la la la la la la la la!

ha! la la la la la la la la la!
ha! la la la la la la la la la!

ha! la la la la la la la la la!
ha! la la la la la la la la la!

30

ff Das ist ein Tanz! *ff*
That is a dance!

ha ha ha ha ha ha ha ha! ha! *f* Jetzt hin - auf und hin ü - ber! Halt!
 ha ha ha ha ha ha ha ha! *Now a loof! and cross o - ver! Stay!*

Wo - hin ziehst du mich jetzt, du Aus - - - bund und Un
What way lur'st thou me now? thou ras - - - cal, thou mad - -

Gib mir die Hand! Du Eu - - - le! Du Fle - der maus!
Give me thy hand! Thou owl - - - et! Thou Flut - ter mouse! -

Tanz ü - ber Stock und Stein: ich bin der Jae - ger, willst du mein
dance o - ver hill and dale: I am the hunts-man, wilt thou my

Wo - hin ziehst du mich jetzt, du
What way lur'st thou me now, thou

ff Das ist ein Tanz ü - ber Stock und Stein: Halt!
That is a dance o - ver hill and dale: Stay!

und jetzt fliehst du mich wie - der, du sü - ßer
now thou flee'st me a - gain, thou be - witch - ing

f Du Eu - - - le! Du Fle - der maus, du
Thou owl - - - et! Thou Flut - ter mouse, say,

Halt! Steh' still! Das ist ein Tanz ü-ber Stock und Stein! —
Stay! Stand still! That is a dance, o-ver hill and dale! —

band? Halt! Steh' still, steh' still! Wo bist du? Gib mir die
cap? Stay! Stand still! stand Where art thou? Give me thy

Du willst mich äf - fen? Das ist ein Tanz ü-ber
say! wouldst thou mock me? That is a dance o-ver

Hund o-der mei - ne Gem - se sein? —
hound or wilt thou my cham - ois be? —

Aus - - - bund und Un - - - band? —
ras - - - cal, thou mad - - - cap? —

Steh' still, siehst du nicht Eu - len und Fle - - der mäu - se schwirren?
Stand still! see'st thou not owl - ets and flit - - ter mice a fluttr'ing?

Wild - - - fang und Un - - - dank! Du Eu - le! Du Fle - der maus! —
mad - - - cap! in grate one! Thou owl - et! Thou flit - ter mouse! —

willst mich äf - fen? Halt! Siehst du nicht
wouldst thou mock me? Stay! See'st thou not

8 *ff*

f
Ich
I'll

Halt!
Stay!

Hand!
hand!

Stock hill und and Stein.
dale!

Jetzt ne - ben mir!
Now close to me!

Du
Thou

Eu owl - - - le!
et!

Du willst mich
Say wouldst thou

äf - - fen?
mock - me?

Jetzt ne - ben mir! La
Now close to me! La

Du Fle - - der -
Thou flut - - ter -

Das ist ein Tanz! Jetzt ne - - ben mir und ge - schwind, du bos - haf - te
That is a dance! Now close to me and at once thou pit - i - less

Jetzt ne - - ben mir! La
Now close to me La

Du willst mich äf fen?
Say! wouldst thou mock me?

Eu owl - - - len und Fle - - der - mäu - - se schwirren?
owls and flit - - ter - mice a fluttr' ing?

8 8 5 2

31

tan - ze dir nach, ich fol - - - ge dir - - - auch auf ge -
 dance to thy step, I'll fol - - - low thee, - - - e'en on the

Ich tan - ze dir nach, ich fol - - ge dir - - auch auf ge -
 I'll dance to thy step, I'll fol - - low thee, - - e'en on the

Gib mir die Hand! Wir wer - den uns - - ver -
 Give me thy hand! We'll sure - ly lose - - the

La la la la la la la la la la
 La la la la la la la la la la

La la la la la la la la la la
 La la la la la la la la la la

la la la la la la la la la la
 la la la la la la la la la la

maus!
 mouse!

Sprin - ge - rin!
 col - um - bine!

la la la la la la la la la la
 la la la la la la la la la la

La la la la la la la la la la
 La la la la la la la la la la

La la la la la la la la la la
 La la la la la la la la la la

31

f

f

The musical score is arranged in three systems. The first system contains three staves of vocal parts with lyrics in German and English. The second system contains four staves of vocal parts, primarily consisting of 'La la' vocalizations. The third system contains four staves of vocal parts, also primarily consisting of 'La la' vocalizations. A piano accompaniment is shown at the bottom of the page.

System 1: Vocal Parts

Staff 1: *rin - ger Spur! La la la la la la la*
faint - est track! La la la la la la la

Staff 2: *rin - ger Spur! La la la la la la la*
faint - est track! La la la la la la la

Staff 3: *ir - ren! Gib mir die Hand! La la la la la la la*
path - way! Give me thy hand! La la la la la la la

System 2: Vocal Parts

Staff 4: *la la la la la la la la la la la*

Staff 5: *la la la la la la la la la la la*

Staff 6: *la la la la la la la la la la la*

Staff 7: *la la la la la la la la la la la*

System 3: Vocal Parts

Staff 8: *la la la la la la la la la la la*

Staff 9: *la la la la la la la la la la la*

Staff 10: *la la la la la la la la la la la*

Staff 11: *la la la la la la la la la la la*

Piano Accompaniment

The piano accompaniment is shown at the bottom of the page, featuring a treble and bass staff with chords and melodic lines.

[illegible]

ff

la la la la la la la la la la la la la la la

Tanz! dance! la la la la la la la la la la la la la la la

ff

La la la la la la la la la la la

ff

la la la la la la la la la la la la la la la

Tanz! dance! la la la la la la la la la la la la la la la

ff

la la la la la la la la la la la

Das ist ein Tanz! la la la la la la la la la

That is a dance! la la la la la la la la la

ff

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

ff

la la la la la la la la la la la

Das ist ein Tanz! la la la la la la la la la

That is a dance! la la la la la la la la la

ff

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

ff

la la la la la la la la la la la

Das ist ein Tanz! la la la la la la la la la

That is a dance! la la la la la la la la la

This page of musical notation is designed for a vocal ensemble, likely a choir or a group of soloists. It consists of five systems of staves. Each system contains four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The vocal lines are written in a staff with a treble clef, and the piano accompaniment is written in a staff with a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals, along with the word 'la' written below the notes. The piano accompaniment features a complex rhythmic pattern with many beamed notes, suggesting a lively and energetic piece. The overall layout is clean and professional, with clear markings for each part of the ensemble.

This page contains five systems of musical notation for a vocal ensemble. Each system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a fifth staff for the basso continuo. The lyrics are 'la la' repeated throughout. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values. The first system has a key signature of one flat and a time signature of 4/4. The subsequent systems have a key signature of two flats and a time signature of 4/4. The notation is arranged in a standard musical score format, with the vocal lines above the basso continuo line.

[illegible]

This musical score is for a vocal ensemble of four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piece is in 4/4 time and features a key signature of one flat (B-flat).

Vocal Parts:

- Soprano:** The first staff. It begins with a *dim.* (diminuendo) hairpin and a *p* (piano) dynamic. It includes vocalizations like "la! la!" and "Ah! Ah!".
- Alto:** The second staff. Similar to the Soprano, it starts with *dim.* and *p*, and includes "la! la!" and "Ah! Ah!".
- Tenor:** The third staff. It also begins with *dim.* and *p*, with "la! la!" and "Ah! Ah!".
- Bass:** The fourth staff. It follows the same initial pattern with *dim.* and *p*, and includes "la! la!" and "Ah! Ah!".

Piano Accompaniment:

- The piano part is shown in the bottom system, spanning two staves (treble and bass clef).
- It begins with a *dim.* hairpin and a *mp* (mezzo-piano) dynamic.
- The piece concludes with a *slargando* (ritardando) marking, indicating a gradual slowing down.

Other Notations:

- Dynamic markings include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).
- Vocalizations include "la! la!", "Ah! Ah!", and "La la La la".

34

I. Chor, Alt

2. Chorus, Al.

The musical score for the second chorus consists of two staves. The top staff is for the vocal line, written in 4/4 time with a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with lyrics 'la la la la la la la la la la la la la la la la la la la la' written below it. The bottom staff is for the piano accompaniment, also in 4/4 time with a key signature of one flat. It features a series of chords, primarily triads and dyads, with a 'pp' (pianissimo) dynamic marking at the beginning. The piano part includes some sixteenth-note patterns in the bass line.

morendo pppp

la!
la!

mp

(35)

35

Andante tranquillo.
Bariton-Solo. *h* *h*

Bariton-Solo.

The musical score is written for a Baritone Solo and Piano accompaniment. The Baritone part is in the top staff, using a bass clef and a 3/4 time signature. The lyrics are written below the Baritone staff. The Piano accompaniment consists of two staves, a treble and a bass clef, with a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The Baritone part features a melodic line with various intervals and rests, while the Piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

O mei - ne neu - en Freun - de, ihr wun - der - li - chen, ihr
O ye, my new com - pan - ions, ye strange - mind - ed ones ye

h^ö - he - ren Men - schen, wie gut ge - fallt ihr mir nun, —
high - er - born mort - als, how well you please me to - day, —

seit ihr fröh - lich wur - det! Ihr seid wahr - lich
 since ye waxed light heart - ed! Ye have tru - ly

cresc.

36

al - le auf - ge - blüht: mich dünkt, sol - chen
 all now burst in - to bloom, me - thinks, for such

f *dim.* *mp*

Moderato con moto.

Blu - men, wie ihr seid, tun neu - e Fe - ste not,
 flowers as you are, new re - vels are re - quired,

Alt. *sotto voce pp*
 CHOR I.
 Tenor.

la la la la la la la la la la la la la la la la la

Moderato con moto.

f *dim.* *p*

[illegible]

The musical score is for the song "L'Espresso" by Claude Debussy. It is written for voice and piano. The key signature is D major (two sharps), and the time signature is 4/4. The score is divided into two systems. The first system has two staves for the voice and two staves for the piano. The second system also has two staves for the voice and two staves for the piano. The tempo markings are "ppp poco rit." and "a tempo". The lyrics are in French and are written below the voice staves. The piano part includes various musical notations such as notes, rests, and dynamic markings like "ppp" and "p".

ppp poco rit. *a tempo*

Ah!
Ah!

la!
la!

Ah!
Ah!

ppp

poco rit. *a tempo*

p

*

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff begins with a key signature of three sharps and a common time signature. It features a bass line with eighth and sixteenth notes, and some measures contain beamed sixteenth notes. The score is divided into four measures by vertical bar lines. The first measure has a treble staff with a melody and a bass staff with a bass line. The second measure has a treble staff with a melody and a bass staff with a bass line. The third measure has a treble staff with a melody and a bass staff with a bass line. The fourth measure has a treble staff with a melody and a bass staff with a bass line. The score ends with a double bar line.

38 **Quieto, molto tranquillo.**
Alt Solo.

O Za - ra - thu - stra! Jen - seits von Gut und Bö - se fan - den wir un - ser
 O Za - ra - thu - stra! Far off from good and e - vil we dis - cover - ed our

Ei - land und un - se - re grü - ne Wie - se. — Wir zwei al - lein! Dar - um
 Is - land and our e - ver ver - dant mead - ow. — We twain a - lone! Reason

p dolce

müssen wir schon ein - an - der gut sein! O Za - ra - thustra, du bist mir nicht
 'tis that we twain should love each o - ther! O Za - ra - thustra, thou art not true e -

treu - ge - nug! Es gibt ei - ne al - te Brumm - glock - ke!
 nough for me! They tell of an an - cient bell toll - ing!

39

Più lento.

CHOR I.

Bass. *sotto voce pppp*

Hörst du die-se Glock - ke Mit - ter - nachts die Stun - den schla - gen
 When, wak - ing from slum - ber midnight grave - ly tolls and ech - oes

O Mensch! Gib Acht! — Was spricht die tie - fe Mit - ter - nacht? Ich
 O man, mark well! — what tolls the so - lemn midnight bell? I

39

Più lento.

pp

so denkst du dar - an,
 re - call then my words,

du denkst dar - an — O Za - ra -
 re - call my words: O Za - ra -

schief, ich schlief, aus tie - fem Traum bin ich er - wacht:
 lay a - sleep, till haun - ting dreams broke slumber's spell:

Die Welt ist
 The world is

thu - stra, ich weiß es, daß du mich bald ver - las - sen willst!
 thu - stra, I know that thou soon wilt have for - sak - en me!

tief und tie - fer als der Tag ge - dacht. Tief ist ihr Weh,
 deep and deep - er far than day can tell: — Deep is her woe.

dolciss.

40

Lust tie - fer noch als Her - ze-leid: Weh spricht: Ver - geh! Doch al - le Lust will
 Joy deep - er still than heart - felt grief: Woe says: Be - gone! But Joy would have E -

mp *dim.* *p*

Sopran Solo.

Und sie sa - hen sich an und
 And they gazed on each o - ther,

E - wig-keit, will tie - fe, tie - fe E - wig - keit!
 ter - nal Day, ne'er ending, e - ver - last - ing Day!

41

blick - ten auf die grü - ne Wie - se, ü - ber wel - che e - ben der kühl - le
 gazed up - on the verd - ant mea - dow o - ver which the cool shades of

dolceiss.

morendo al fine *pp*

A - bend lief und wein - ten mit ein - an - der.
 eve - tide swept, — they sighed and wept to - geth - er.

ppp

IV.

Agitato ma moderato.

Bariton Solo.

We - he mir! Wo ist die Zeit hin? Sank ich
Woe is me! How is the time fled? Sank I

nicht in tie - fe Brun - - - nen?
not 'neath deep, deep fount - - - ains?

Sopran. *pp* Die Welt schläft, *cresc.* Ach! Ah! Der
The world sleeps, The

Alt. *pp* Die Welt schläft, *cresc.* Ach! Ah! Der
The world sleeps, The

CHOR I. II.
Tenor. *pp* Die Welt schläft, *cresc.* Ach! Ah! Der
The world sleeps, The

Bass. *pp* Die Welt schläft, *cresc.* Ach! Ah! Der
The world sleeps, The

Nun starb ich schon. Es ist da -
Now dead am I. And all is

Alt. Ah!
Ten. Ah!

Nun starb ich schon,
Now dead am I,

Nun starb ich schon,
Now dead am I,

Nun starb ich schon,
Now dead am I,

dim. pp

hin. Spin-ne, was spinnst — du um mich? Willst du Blut? — Ach! Ach! Der
o'er. Spid-er, what weav'st — a-round me? Crav-est blood? — ah! ah! the!

es ist da - hin!
and all is o'er.

es ist da - hin!
and all is o'er.

es ist da - hin!
and all is o'er.

44

p

Tau fällt, die Stun - de kommt, die Stun - de wo mich frö - stelt und
 dew falls, the hour is nigh, the hour when I shall shiv - er with

friert, — die fragt und fragt und fragt: — „Wer hat
 cold, — the hour that asks and asks: — “Who hath

45

Herz ge-nug da-zu? — wer soll der Er - de Herr sein?
 heart to do the deed? — Who shall be Earth's Mas - - ter?

Sopran.

Alt.

CHOR I.II.

Tenor.

Bass.

Wer soll der Er-de
 Who shall be Earth's

Wer soll der Er-de
 Who shall be Earth's

Wer soll der Er-de
 Who shall be Earth's

Wer soll der Er-de
 Who shall be Earth's

45

Wer will sa - gen: so sollt ihr
Who shall or - der: "Thus flow, ye

Herr sein? —
mas — ter? —

Herr sein? —
mas — ter? —

Herr sein? —
mas — ter? —

Herr sein? —
mas — ter? —

dim. poco a poco

lau - fen, ihr gro - - ßen und klei - nen Strö - - me! Die Stun - de
riv - ers, ye streams — and ye might - y wa - - ters! The hour draws

mp 3
So sollt ihr lau - fen.
Thus flow, ye riv - ers!

mp 3
So sollt ihr lau - fen.
Thus flow, ye riv - ers!

mp 3
So sollt ihr lau - fen.
Thus flow, ye riv - ers!

mp 3
So sollt ihr lau - fen.
Thus flow, ye riv - ers!

pp

U. E. 3908

46

naht! O Mensch, du höh - er - er Mensch gib Acht! die - se Re - de ist für
 nigh! Oh man, thou high - er born man, mark well! this my speech is meant for

p sfz *mp* *pp*

fei - ne Oh - ren, für dei - ne Oh - ren was spricht die
 sub - tile sens - es at - tend and hark - en what saith the

cresc. *f* *mf*

Ad. *

tie - - - fe Mit - ter - nacht?
 sol - - - emn mid - night - hour?

CHOR I. II.
 Bass.

Was spricht die tie - fe Mit - ter - nacht?
 What saith the sol - emn mid - night hour?

p *pp* *ppp*

Ad. *

V.

Andante molto tranquillo.

pp *r.H.*

dim.

CHOR I. II.

Nur die I. Bässe.

pp

Nacht — ist es: nun re — den
Night — reign — eth: now loud — er

dim.

(47)

lau — — ter al — — le sprin — gen-den Brun — nen. Und auch mei — ne
mur — mur the leap — — ing cryst — al-line fount — ains. And is not my

p cresc.

See — — — — le ist — — — — ein sprin — — gen — der
soul — — — — like — — — — a high — — — — leap — ing

poco a poco

dim.

Brun - nen.
fount - ain!

p *pp*

illegible

Bariton Solo.

p

Nacht — ist — es: nun erst er - wa - chen al - le Lie - der der
Night — reign — eth: soft now a - wak - en all the songs of fond

cresc.

illegible *illegible* *p.*

(48)

Lie - - - - - ben-den und auch mei - ne
lov - - - - - - ers and my own

CHOR I. II.

Alt. *p*
Nun erst er - wa - - chen al - le Lie - - der der
Soft now a - wak - - en all the songs of fond — der

Bass. *p*
Nun erst er - wa - - chen al - le Lie - - der der
Soft now a - wak - - en all the songs of fond — der

(48)

mp

illegible

See - - - le ist das Lied ei - nes
soul, - - - too is the song of a

Lie - - ben-den
lov - - - ers,

Lie - - ben-den
lov - - - ers,

p

mf 3

49

Poco a poco più agitato.

Lie - - - ben - den. Ein Un - ge -
lov - - - er! The un - re -

f *dim.* 3 *p* *cresc.* *poco*

And. *

still - - tes, Un - - still - - ba - res
quit - - ed, ne'er to be re-quit - - ed

a *poco*

And. *And.* *p*

(The following musical score continues from page 87)

Ist in mir; das will laut wer den.
dwells in me; that for ut - terance clam - ours,

Sopran. pp ah!
ah!

Alt. pp ah!
ah!

CHOR I.II.

Tenor. pp ah!
ah!

Bass. pp ah!
ah!

f

Ei-ne Be-gier-de nach Lie-be ist in
and a deep long-ing for love rages in

mp ah! ah!
mf ah! ah!

espr.

m.f.

mir die re - - - det sel - - - ber die
me that speaks it self nought but

Ah! Ah!
Ah! ah!
Ah! ah!
Ah! ah!
Ah! ah!
Ah! ah!

f
f
f
f
f
f

ff *cresc.*

U.
2
3
5

50

Spra - che der Lie - be.
love's sweet - est lang - uage.

Die re - det sel - - - ber die Spra - - che der
That speaks it self nought but love's sweet - est

Die re - det sel - ber die Spra - - che der
That speaks it self nought but love's sweet - est

Die re - det sel - ber die Spra - - che der
That speaks it self nought but love's sweet - est

Die re - det sel - ber die Spra - - che der
That speaks it self nought but love's sweet - est

50

ff *f* *mf* *mp*

Meno mosso, più tranquillo.

dim. *pp* *pp* *pp*

Lie - lang - be. uage. be. uage. be. uage.

Licht Light bin am ich; I;

Meno mosso, più tranquillo,

rall. e dim. *p* *pp*

ach, oh, dass ich Nacht wä-re! a - ber diess ist mei - ne Ein - sam -
oh, would that Night I were! But e'en this is my dread sol - i -

keit, dass ich von Licht um-gür - tet bin.
tude, that I with light am gird - ed round.

3 *3* *3* *3*

51

p *pp*

O Ein - sam-keit al-ler Schen - ken-den! O Schweigsam-keit al-ler
 O Sol - i - tude of all Giv - ing-Ones! O si - lence deep of all

p *pp*

O Ein - sam-keit al-ler Schen - ken-den! O Schweigsam-keit al-ler
 O Sol - i - tude of all Giv - ing-Ones! O si - lence deep of all

p *pp*

O Ein - sam-keit al-ler Schen - ken-den! O Schweigsam-keit al-ler
 O Sol - i - tude of all Giv - ing-Ones! O si - lence deep of all

p *pp*

O Ein - sam-keit al-ler Schen - ken-den! O Schweigsam-keit al-ler
 O Sol - i - tude of all Giv - ing-Ones! O si - lence deep of all

p *pp*

O Ein - sam-keit al-ler Schen - ken-den! O Schweigsam-keit al-ler
 O Sol - i - tude of all Giv - ing-Ones! O si - lence deep of all

Leuch - - - ten-den.
 light - - - shed - ders.

Leuch - - - ten - den.
 light - - - shed - - - ders.

Leuch - - - ten-den.
 light - - - shed - ders.

Leuch - - - ten-den.
 light - - - shed - ders.

Leuch - - - ten-den.
 light - - - shed - ders.

Bar. Solo.

p

Ach! — dass ich Licht
Woe! — that I light

Tenor. *pp*

CHOR I. II.

Nacht — ist es!
Night — reign — eth!

Bass. *pp*

Nacht — ist es
Night — reign — eth!

pp

sein — muss!
— must be!

pp

Nacht — ist es!
Night — reign — eth!

Nacht — ist es
Night — reign — eth!

pp

Nun
Now

(52)

bricht — wie ein Born — aus mir — mein Ver — lan — gen!
bursts — like a fount — from out — me my long — ing!

mf

cresc.

f

Nacht — ist es: nun re - den lau - - ter al - le sprin -
 Night — reign-eth: Now loud - er mur - - mur the leap - ing cryst -
 Sopran. *pp* Nun — re -
 Alt. *pp* Now — mur -
 Nun — re -
 Now — mur -

- - gen - den Brun - - - nen. Und auch mei - ne
 - - al - line fount - - - ains. And what is my own
 - - den al - le sprin - - - gen - den Brun - - nen
 - - mur all the cryst - - - al - line fount - - ains.
 - - den al - le sprin - - - gen - den Brun - - nen
 - - mur all the cryst - - - al - line fount - - ains.

53

See - - le ist ein sprin - - - gen - der Brun - -
 soul — but such a high - - - leap - ing fount - -

- - nen. Nacht ist es: nun erst er - wa - chen al - le
 - - ain? Night reign eth: Soft now a - wak - en all the

f cresc.

Lie - - der der Lie - - ben - den und auch mei - ne
 songs of fond lov - - ers and my own

ff

See - le ist das Lied ei - nes Lie - ben - den.
 soul too is the song of a lov - er!

54

CHOR. I. II. Tenor. *pp*
 Das Lied ei - nes
 The song of a

Sostenuto. *mf* **54** *Calando al fine.* *pp* *p*

Sopran. *pp*
 Das Lied ei - nes Lie - ben-den!
 The song of a lov - er!

Alt.
pp
 Das Lied ei - nes
 The song of a

Tenor.
pp
 Das Lied ei - nes
 The song of a

Bass.
pp
 Das Lied ei - nes
 The song of a

p
 Red. Red. Red. Red. *

ppp
 Ei - nes Lie - ben-den!
 of a lov - er!

Lie - ben-den!
 lov - er!

Lie - ben-den!
 lov - er!

Lie - ben-den!
 lov - er!

pp *dim.*
 Red. Red. *

Zweiter Teil. Auf den Bergen. On the mountains.

Andante.

The musical score is written for piano in 4/4 time, marked 'Andante'. It consists of six systems of staves. The first system shows the beginning of the piece with a piano introduction in the left hand (marked *pp* and *f*) and a melody in the right hand. The second system features a piano introduction in the left hand (marked *pp*) and a melody in the right hand, with an '(Echo)' marking. The third system continues the melody in the right hand (marked *mf*) and the piano introduction in the left hand (marked *pp*), with an '(Echo)' marking. The fourth system features a melody in the right hand (marked *pp*) and a piano introduction in the left hand (marked *pp*), with an '(Echo)' marking. The fifth system continues the melody in the right hand (marked *pp*) and the piano introduction in the left hand (marked *pp*), with an '(Echo)' marking. The sixth system features a melody in the right hand (marked *pp*) and a piano introduction in the left hand (marked *pp*), with an '(Echo)' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

pp *f*

pp (Echo)

mf *pp*

(Echo) *pp* 55

perdendosi

56 *pp* (Echo)

pp *sempre pp*

(Echo)

(57) *ad libitum*

dimin.

Lunga.
pppp

I.

Con elevazione e vigore.

CHOR I.

Sopran. *ff*
He-rauf!
A-rise!

Alt.
He-rauf!
A-rise!

Tenor. *ff*
He-rauf!
A-rise!

Bass.
He-rauf!
A-rise!

nun he rauf, du
now a-rise, thou

CHOR II.

Sopran.
He-rauf! nun
A-rise! now

Alt.
He-rauf! nun
A-rise! now

Tenor.
He-rauf! nun
A-rise! now

Bass.
He-rauf! nun
A-rise! now

he-rauf, du
a-rise, thou

Con elevazione e vigore.

ff

gro - - - Ber Mit - - tag! He - rauf! nun he -
 glor - - - ious Noon - - tide! A - rise! now a -

rauf, du gro - - Ber Mit - - tag! He -
 rise, thou glor - - ious Noon - - tide! A -

gro - - - Ber Mit - - tag! He - rauf! nun he -
 glor - - - ious Noon - - tide! A - rise! now a -

rauf, du gro - - Ber Mit - - tag! He -
 rise, thou glor - - ious Noon - - tide! A -

gro - Ber Mit - - tag! He - rauf!
 glor - ious Noon - - tide! A - rise!

rauf, du gro - - - Ber Mit - - tag! He -
 rise, thou glor - - - ious Noon - - tide! A -

gro - Ber Mit - - tag! He - rauf!
 glor - ious Noon - - tide! A - rise!

rauf, du gro - - - Ber Mit - - tag! He -
 rise, thou glor - - - ious Noon - - tide! A -

7 3

rauf, du gro - Ber
 rise, thou glor - ious

rauf! nun he - rauf, du gro - Ber
 rise! now a - rise, thou glor - ious

rauf, du gro - Ber
 rise, thou glor - ious

rauf! nun he - rauf, du gro - Ber
 rise! now a - rise, thou glor - ious

nun he - rauf, du gro - Ber
 now a - rise, thou glor - ious

rauf! nun he - rauf, du gro - Ber
 rise! now a - rise, thou glor - ious

nun he - rauf, du gro - Ber
 now a - rise, thou glor - ious

rauf! nun he - rauf, du gro - Ber
 rise! now a - rise, thou glor - ious

Piano accompaniment with triplets and complex chords.

(58)

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

(58)

Mit - tag! Noon - tide! Das Meer The sea stürmt: storms: Wohl - an! A - way! Wohl - A -

U. E. 8908

her - zen!
far - ers!

Dort - hin will
Steer our bark

un - ser
to yon

Steu - er, wo
re - gions, where

un - ser Kin - der -
our dear child - ren's

her - zen!
far - ers!

Dort - hin will
Steer our bark

un - ser
to yon

Steu - er, wo
re - gions, where

un - ser Kin - der -
our dear child - ren's

dim.

f dim.

59

land ist! Dort hin-aus, stür - mi - scher
land lies! That way fare! wild - er than

land ist! Dort hin-aus, stür - mi - scher
land lies! That way fare! wild - er than

land ist! Dort hin-aus, stür - mi - scher
land lies! That way fare! wild - er than

land ist! Dort hin-aus, stür - mi - scher
land lies! That way fare! wild - er than

land land ist! lies! Dort hin-aus, That way fare! stür - - mi - scher wild - - er than

land land ist! lies! Dort hin-aus, That way fare! stür - - mi - scher wild - - er than

land land ist! lies! Dort hin-aus, That way fare! stür - - mi - scher wild - - er than

land land ist! lies! Dort hin-aus, That way fare! stür - - mi - scher wild - - er than

59

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff bracket. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte). The tempo is marked "Allegretto". The score is numbered 59 in a circle at the top.

als das Meer, storm-racked sea, stürmt un - sre gro - - - ße Sehn - - -
 ra - ges our heart - - - felt long - - -

als das Meer, storm-racked sea, stürmt un - sre gro - - - ße Sehn - - -
 ra - ges our heart - - - felt long - - -

als das Meer, storm-racked sea, stürmt un - sre gro - ße
 ra - - - ges our deep heart - felt

— als — das Meer, stürmt — un - sre gro - ße
 — than storm-racked sea, ra - - - ges our deep heart - felt

als das Meer, storm-racked sea, stürmt un - sre gro - - - ße Sehn - - -
 ra - ges our heart - - - felt long - - -

als das Meer, storm-racked sea, stürmt un - sre gro - - - ße Sehn - - -
 ra - ges our heart - - - felt long - - -

als das Meer, storm-racked sea, stürmt un - sre gro - ße
 ra - - - ges our deep heart - felt

— als — das Meer, stürmt — un - sre gro - ße
 — than storm-racked sea, ra - - - ges our deep heart - felt

ff

(60) Meno mosso.

Sopran.

Soli. Alt.

Tenor.

Vor - bei die zö - - - - - gern - de
'Tis gone, the lin - - - - - ger - ing

Vor - - bei die
'Tis gone, the

Vor - - bei die
'Tis gone, the

- - - sucht!
- - - ing

Wer - det hart!
Wax ye hard!

- - - sucht!
- - - ing

Wer - det hart!
Wax ye hard!

Sehn - - sucht!
long - - ing

Wer - det hart!
Wax ye hard!

Sehn - sucht!
long - ing

Wer - det hart!
Wax ye hard!

Vor -
'Tis

Vor - bei die
'Tis gone, the

- - - sucht!
- - - ing

Wer - det hart!
Wax ye hard!

- - - sucht!
- - - ing

Wer - det hart!
Wax ye hard!

Sehn - - sucht!
long - - ing

Wer - det hart!
Wax ye hard!

Sehn - sucht!
long - ing

Wer - det hart!
Wax ye hard!

Vor - bei die
'Tis gone, the

Chor I.

Chor II.

Sosten.

più tranquillo l.H.

sfz

mf

l.H.

3

2

1

3

Soli. Trüb - - - sal mei - nes Früh - - - lings
sor - - - row of my spring - - - tide.

zö - - - gern - de Trüb - - - sal mei - nes Früh - - - lings!
lin - - - ger - ing sor - - - row of my spring - - - tide!

zö - - - gern - de Trüb - - - sal mei - nes Früh - - - lings!
lin - - - ger - ing sor - - - row of my spring - - - tide!

Tenor.
Chor I. bei die zö - gern - de Trüb - - - sal mei - nes Früh - lings!
gone the lin - ger - ing sor - - - row of my spring - tide!
Bass.
zö - - - gern - de Trüb - - - sal mei - nes Früh - lings!
lin - - - ger - ing sor - - - row of my spring - tide!

Chor II.
Bass.
zö - - - gern - de Trüb - - - sal mei - nes Früh - lings!
lin - - - ger - ing sor - - - row of my spring - tide!

Som - - - mer wur - de ich ganz und Som - - - mer -
Sum - - - mer am I be - come, yea Sum - - - mer's

Som - - - mer wur - de ich ganz und Som - - - mer -
Sum - - - mer am I be - come, yea Sum - - - mer's

Som - - - mer wur - de ich ganz und Som - - - mer -
Sum - - - mer am I be - come, yea Sum - - - mer's

Som - - - mer wur - de ich ganz und Som - mer -
Sum - - - mer am I be - come, yea Sum - mer's

Som - - - mer wur - de ich ganz und Som - mer -
Sum - - - mer am I be - come, yea Sum - mer's

Som - - - mer wur - de ich ganz und Som - mer -
Sum - - - mer am I be - come, yea Sum - mer's

mit - - - - tag! Ein Som - mer im
 Noon - - - - tide! On mount - ains' high

mit - - - - tag! Ein Som - - - mer im
 Noon - - - - tide! On mount - - - ains' high

mit - - - - tag! Ein Som - - - mer im
 Noon - - - - tide! On mount - - - ains' high

mit - - - - tag!
 Noon - - - - tide!

mit - - - - tag!
 Noon - - - - tide!

61 Sopran.
 Soli. Höch - - - - sten mit kal - - - ten Quel - len und
 sum - - - - mits, by cool - - - ing wa - ters, 'mid.

Alt.
 Höch - - - - sten mit kal - ten Quel - - - len und se - - -
 sum - - - - mits, by cool - ing wa - - - ters, 'mid rapt - - -

Tenor.
 Höch - - - - sten mit kal - ten Quel - - - len und se - - -
 sum - - - - mits, by cool - ing wa - - - ters, 'mid rapt - - -

61

se - - - li - ger Stil - - - le: O! kommt mei - ne Freun - de, daß die
rapt - - ur - ous still - - - ness O! come my com - pan - ions, and the

- - - li - ger Stil - - - le: O! kommt mei - ne Freun - de, daß die
- - - ur - ous still - - - ness O! come my com - pan - ions, and the

- - - li - ger Stil - - - le: O! kommt mei - ne Freun - de, daß die
- - - ur - ous still - - - ness O! come my com - pan - ions, and the

Stil - - le noch se - - - li - ger wer - de! Denn dies ist un - - - sre
si - - - lence our souls shall en - rap - ture! For this is now our

Stil - - le noch se - - - li - ger wer - de! Denn dies ist un - - - sre
si - - - lence our souls shall en - rap - ture! For this is now our

Stil - - le noch se - - - li - ger wer - de! Denn dies ist un - - - sre
si - - - lence our souls shall en - rap - ture! For this is now our

crese. **ff**

Hö - - he und un - - - sre Hei - - - mat; Nach - barn den
 home: snow-clad mount - - - ain sum - - - mits; dwell - ers with




Hö - he und un - - - sre Hei - - - mat; Nach - barn den
 home: snow - - clad mount - - - ain sum - - - mits; dwell - ers with

Hö - - - he und un - - - sre Hei - - - mat; Nach - barn den
 home: snow-clad mount - - - ain sum - - - mits; dwell - ers with

Ad - - - lern, Nach-barn dem Schnee, Nach-barn der Son - - ne!
 ea - - - gles dwell-ers 'mid the snows, The sun our neigh - - bour!

Ad - - - lern, Nach-barn dem Schnee, Nach-barn der Son - - ne!
 ea - - - gles dwell-ers 'mid the snows, The sun our neigh - - bour!

Ad - - - lern, Nach-barn dem Schnee, Nach-barn der Son - - ne!
 ea - - - gles dwell-ers 'mid the snows, The sun our neigh - - bour!

<p>Sopran. <i>ff</i></p>  <p>Ei-nem Stur - - me gleich ____ <i>Like a temp - - est sud - den</i></p> <p>kommt ____ mein Glück <i>comes ____ my bliss</i></p> <p>und mei - ne <i>and brings me</i></p>	<p>Alt. <i>ff</i></p>  <p>Ei-nem Stur - - me gleich ____ <i>Like a temp - - est sud - den</i></p> <p>kommt ____ mein Glück <i>comes ____ my bliss</i></p> <p>und mei - ne <i>and brings me</i></p>	<p>Chor II.</p>  <p>Ei-nem Stur - - me gleich ____ <i>Like a temp - - est sud - den</i></p> <p>kommt ____ mein Glück <i>comes ____ my bliss</i></p> <p>und mei - ne <i>and brings me</i></p>	<p>Tenor. <i>ff</i></p>  <p>Ei-nem Stur - - me gleich ____ <i>Like a temp - - est sud - den</i></p> <p>kommt ____ mein Glück <i>comes ____ my bliss</i></p> <p>und mei - ne <i>and brings me</i></p>	<p>Bass. <i>ff</i></p>  <p>Ei-nem Stur - - me gleich ____ <i>Like a temp - - est sud - den</i></p> <p>kommt ____ mein Glück <i>comes ____ my bliss</i></p> <p>und mei - ne <i>and brings me</i></p>
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63

ff

Frei - heit! Nach - barn den Ad - - lern, Nach - barn dem Schnee,
free - dom! Dwell - ers with ea - - gles, Dwell - ers 'mid the snows,

Frei - heit! Nach - barn den Ad - - lern, Nach - barn dem Schnee,
free - dom! Dwell - ers with ea - - gles, Dwell - ers 'mid the snows,

Frei - heit! Nach - barn den Ad - - lern, Nach - barn dem Schnee,
free - dom! Dwell - ers with ea - - gles, Dwell - ers 'mid the snows,

Frei - heit! Nach - barn den Ad - lern, Nach - barn dem Schnee,
free - dom! Dwell - ers with ea - gles, Dwell - ers 'mid the snows,

Frei - heit! Nach - barn den Ad - - lern, Nach - barn dem Schnee,
free - dom! Dwell - ers with ea - - gles, Dwell - ers 'mid the snows,

Frei - heit! Nach - barn den Ad - - lern, Nach - barn dem Schnee,
free - dom! Dwell - ers with ea - - gles, Dwell - ers 'mid the snows,

ff *3* *2* *1.H.*

rall. molto

Nach - barn der Son - - - ne!
The sun our neigh - - - bour!

Nach - barn der Son - - - ne!
The sun our neigh - - - bour!

Nach - barn der Son - - - ne!
The sun our neigh - - - bour!

Nach - barn der Son - - - ne!
The sun our neigh - - - bour!

rall. molto

Nach - barn der Son - - - ne!
The sun our neigh - - - bour!

Nach - barn der Son - - - ne!
The sun our neigh - - - bour!

Nach - barn der Son - - - ne!
The sun our neigh - - - bour!

Nach - barn der Son - - - ne!
The sun our neigh - - - bour!

rallentando molto

dim. molto

64

Tempo I.

Sopran.
 Nachbarn der Son - - - ne.
Neighbours of the sun, we!

Alt.
 Nachbarn der Son - - - ne.
Neighbours of the sun, we!

Tenor.
 Nachbarn der Son - - - ne.
Neighbours of the sun, we!

cresc.

ff
 He-rauf!
 A-rise!

nun he -
 now a -

ff
 He-rauf!
 A-rise!

ff
 He-rauf!
 A-rise!

ff
 He-rauf!
 A-rise!

ff
 He-rauf! nun
 A-rise! now

ff
 He-rauf!
 A-rise!

ff
 He-rauf! nun
 A-rise! now

ff
 He-rauf!
 A-rise!

64

Tempo I.

p

ff

8
3

3

*

System 1:

rauf! rise!	du thou	gro - - - Ber glor - - - ious	Mit - tag! Noon - tide!
nun now	he - a -	rauf, du rise, thou	gro - Ber glor - ious
rauf rise,	du thou	gro - - - Ber glor - - - ious	Mit - tag! Noon - tide!
nun now	he - a -	rauf, du rise, thou	gro - Ber glor - ious

System 2:

he-rauf! a - rise	du thou	gro - Ber glor - ious	Mit - tag! Noon - tide!
nun now	he - a -	rauf, du rise, thou	gro - - - Ber glor - - - ious
he-rauf! a - rise!	du thou	gro - Ber glor - ious	Mit - tag! Noon - tide!
nun now	he - a -	rauf, du rise! thou	gro - - - Ber glor - - - ious

Piano Accompaniment:

The piano accompaniment is written for the right and left hands. It features a series of ascending and descending eighth-note patterns, often beamed together in groups of three (trios). The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and a key signature of one sharp (F#). The accompaniment provides a rhythmic and harmonic foundation for the vocal parts.

he-rauf! a-rise! nun he-rauf! du gro- - - - - glor- - - - -

Mit - - - tag! Noon - - - tide! he - - - rauf! nun he - rauf du a - rise, rise, thou

he-rauf! a-rise! nun he-rauf! du gro- - - - - glor- - - - -

Mit - - - tag! Noon - - - tide! He-rauf! A-rise! nun he-rauf du A-rise! now a-rise, rise, thou

He-rauf! A-rise! nun he-rauf! du A-rise! now a-rise! rise! rise! thou

Mit - - - tag! Noon - - - tide! He-rauf! A-rise! nun he-rauf! du A-rise! now a-rise! rise! rise! thou

(65)

- - - Ber Mit - tag! Das Meer stürmt: Wohl -
 - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

- - - Ber Mit - tag! Das Meer stürmt: Wohl -
 - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

(65)

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

gro - - - Ber Mit - tag! Das Meer stürmt: Wohl -
 glor - - - ious Noon - tide! The sea storms: A -

[illegible]

her - zen!
far - ers!

Dort - hin will
Steer our bark

un - ser
to yon

Steu - er, wo
re - gions, where

her - zen!
far - ers!

Dort - hin will
Steer our bark

un - ser
to yon

Steu - er, wo
re - gions, where

her - zen!
far - ers!

Dort - hin will
Steer our bark

un - ser
to yon

Steu - er, wo
re - gions, where

her - zen!
far - ers!

Dort - hin will
Steer our bark

un - ser
to yon

Steu - er, wo
re - gions, where

her - zen!
far - ers!

Dort - hin will
Steer our bark

un - ser
to yon

Steu - er, wo
re - gions, where

her - zen!
far - ers!

Dort - hin will
Steer our bark

un - ser
to yon

Steu - er, wo
re - gions, where

dimin.

3

(66)

un - ser Kin - der - land ist. Dort hi - naus,
our dear child - ren's land lies! That way fare!

un - ser Kin - der - land ist. Dort hi - naus,
our dear child - ren's land lies! That way fare!

un - ser Kin - der - land ist. Dort hi - naus, stür - - mi - scher,
our dear child - ren's land lies! That way fare wild - - er far,

un - ser Kin - der - land ist. Dort hi - naus,
our dear child - ren's land lies! That way fare!

un - ser Kin - der - land ist. Dort hi - naus,
our dear child - ren's land lies! That way fare!

un - ser Kin - der - land ist. Dort hi - naus,
our dear child - ren's land lies! That way fare!

un - ser Kin - der - land ist. Dort hi - naus,
our dear child - ren's land lies! That way fare!

un - ser Kin - der - land ist. Dort hi - naus, stür - - mi - scher,
our dear child - ren's land lies! That way fare! wild - - er far,

(66)

f *dim.*

stür - - mi - scher als das Meer stürmt un - sre gro - - - Be
wild - - er than storm-racked sea ra - ges our heart - - - felt

stür - - mi - scher als das Meer stürmt un - sre gro - - - Be
wild - - er than storm-racked sea ra - ges our heart - - - felt

stür - - mi - scher als das Meer stürmt
wild - - er than storm-racked sea ra - - - ges

stür - mi - scher als das Meer stürmt
wild - er far than storm-racked sea ra - - - ges

stür - - mi - scher als das Meer stürmt un - sre gro - - - Be
wild - - er than storm-racked sea ra - ges our heart - - - felt

stür - - mi - scher als das Meer stürmt un - sre gro - - - Be
wild - - er than storm-racked sea ra - ges our heart - - - felt

stür - - mi - scher als das Meer stürmt
wild - - er than storm-racked sea ra - - - ges

stür - mi - scher als das Meer stürmt
wild - er far than storm-racked sea ra - - - ges

Sehn - - - sucht!
long - - - ing!

wer - - det
Wax - ye

hart!
hard!

Sehn - - - sucht!
long - - - ing!

wer - - det
Wax - ye

hart!
hard!

un - sre gro - ße
our deep, heart - felt

Sehn - - - sucht!
long - - - ing!

wer - - det
Wax - ye

hart!
hard!

un - sre gro - ße
our deep, heart - felt

Sehn - - - sucht!
long - - - ing!

wer - - det
Wax - ye

hart!
hard!

ff

Lunga

Andante.

Bariton Solo.

Sü - ße Lei - - er!
Lyre, my sol - - ace,

Sü - ße Lei - er! Ich lie - be dei - nen Ton, dei - nen trun - ke - nen
come en - chant me! I love thine ul - u - lat - ing, in - e - bri - a - ting,

(67) Molto tranquillo.

Un - ken-ton! wie lang her, wie fern her kommt mir dein Ton,
quiv'ring tone! from far off from a - ges past comes to me thy voice,

weit her; von den Tei - - chen der Lie - -
far off from the founts of love.

- be! Du al - - te Glok - ke, du sü - - ße
Thou an - - cient toll - er, thou dul - - cet

Lei - - er! je - der Schmerz riß dir in's Herz, Va - - ter -
warb - - ler! e - very pang tore at thy heart: pangs of a

68

schmerz, - Vä - - ter - schmerz, - Ur - vä - ter - schmerz; dei - ne
fa - ther, pangs of fa - - thers, an - cest - ors' pangs; lo thy

Re - - de wur - - de reif, gleich gol - de - nem Herb - - ste und Nach - mit - ta - ge,
speech it wax - - ed ripe, like mel - low - ing au - - tumn and af - - ter - noon -

gleich mei-nem Ein - sied - ler - her - - zen nun re - - dest
 tide, like to this heart of a her - - mit I hear thee

69 du: — die Welt sel - ber ward reif — die Trau - be
 say the world her - self — waxed ripe — the grape - - vine

mf *p*

Morendo

bräunt, — nun will sie ster - ben, vor Glück — ster - ben. Ihr
 pur - ples and fain — would die, would die — rav - ished. Ye

pp

hö - he-ren Men - schen riecht ihr's nicht? Es quillt — heim - lich ein Ge -
 high - er born mort - als scent ye it not? An o - - dour occult and

p

70

ruch her - auf, ein Duft und Ge-ruch — der E - - wig-keit, ein
 sweet doth rise, an o - - dour, the breath of E - ter - - nal Day, of

mf *cresc.* *p*

ro - sen - se - li - ger brau - ner Gold - - wein - ge - ruch von al - lem Glück - ke, von
 ros - - es blind - ing with gold - - en brown wine's sweet breath of bliss and rap - ture, de -
calando al fine.

pp

71

trun - ke - nem Mit - ter - nachts - Ster - - be - glück - ke, welches singt: die Welt — ist
 li - ri - ous mid - night's joy of dy - ing: that singeth: the world — is

pp

tief — und tie - fer als der Tag ge - dacht! —
 deep, — and deeper far than day can tell! —

rit. *ritard.* *pppp*

III.

Lento.

The musical score for section III is written for piano in 4/4 time. It begins with a *ppp* (pianissimo) dynamic marking. The tempo is marked *Lento.* The score consists of five systems of staves. The first system shows the initial chords and a melodic line in the right hand. The second and third systems continue the melodic and harmonic development. The fourth system features a more complex texture with multiple voices in both hands. The fifth system concludes the section with a *poco rit.* (ritardando) marking, followed by a double bar line and the instruction *(72) Con moto moderato.* The final measures are marked *espressivo* and feature a more active melodic line in the right hand.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex rhythmic pattern in the bass clef. The second system includes the marking *cresc.* and *f*. The third system features a triplet marked with a '3' and the dynamic *f*. The fourth system includes the marking *dim.* and *mf*. The fifth system is marked with a circled '73' and the instruction *con Vigore.*, followed by *f* and *marc.*. The sixth system includes the marking *ff* and features several triplet markings with '3' over the notes.

cresc.

f

mf

f

dim.

mf

73 *con Vigore.*

f

marc.

ff

First system of the musical score. The treble clef staff features a melodic line with triplets and a fermata. The bass clef staff provides harmonic support with chords and triplets. A dynamic marking of *f* (forte) is present. The system concludes with a *dim.* (diminuendo) marking.

Second system of the musical score. The treble clef staff begins with a *dolce* marking and contains triplets. A measure rest is followed by a circled number 74. The bass clef staff has a *mf* (mezzo-forte) marking. The system ends with a *cresc.* (crescendo) marking.

Third system of the musical score. The treble clef staff includes a *rall.* (rallentando) and *piu tranquillo* marking. The bass clef staff features a *dim.* (diminuendo) and *dolcissimo* marking. Both staves contain triplets.

Fourth system of the musical score. The treble clef staff starts with a *(pp)* (pianissimo) marking. The bass clef staff has a *p* (piano) marking. Both staves are filled with complex triplet patterns.

Fifth system of the musical score. The treble clef staff contains triplets. The bass clef staff has a *pp* (pianissimo) marking. The system concludes with a *p* (piano) marking.

Sixth system of the musical score. The treble clef staff begins with a *rallentando* marking. Both staves contain triplets. The system ends with a double bar line.

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for four voices (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The vocal parts enter in the first measure with the lyrics "The Rose Tree" and continue through the fourth measure. The piano accompaniment provides a harmonic foundation for the vocal melody.

76 Molto moderato con grazia.

p
La
La

p
La la la la
La la la la

p
La la la la la la
La la la la la la

p
La
La

la la la la
la la la la

la la la la
la la la la

la
la

la la la la
la la la la

la
la

76 **Molto moderato con grazia.**

⑫ Molto moderato con grazia.



p

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for four voices (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The score is written in 2/4 time and features a key signature of one flat (B-flat). The vocal parts are marked with "la" and "la" syllables, indicating a lullaby or a simple melody. The piano accompaniment consists of a right-hand melody and a left-hand bass line, with a piano (p) dynamic marking. The score is divided into two systems, with the first system containing four vocal staves and one piano staff, and the second system containing four vocal staves and one piano staff. The music is written in a clear, legible style, with notes and rests clearly visible on the staves.

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for four voices (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff (treble and bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics "The Rose Tree" are written below the vocal staves. The piano part features a melody in the right hand and a bass line in the left hand, with a "cresc." (crescendo) marking. The score is divided into two systems, each with four vocal staves and one piano staff.

la la la
la la la

la la la
la la la

la la la
la la la

la la
la la

cresc.

Four vocal staves and a piano accompaniment staff. The vocal parts are marked with 'la' and 'la la' syllables. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

Piano accompaniment for the first system. The right hand features a melodic line with trills and a 'rallent.' marking. The left hand provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

77 a tempo

Four vocal staves and a piano accompaniment staff. The vocal parts are marked with 'la' and 'la la' syllables. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

77 a tempo

Piano accompaniment for the second system. The right hand features a melodic line with trills and a 'dolce' marking. The left hand provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are singing "la" on a long note. The piano accompaniment features a complex, rhythmic melody in the right hand and a more rhythmic bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a *mf* (mezzo-forte) dynamic marking.

Four vocal staves and a piano accompaniment. The vocal parts are singing "ha ha ha ha ha ha" on a long note. The piano accompaniment features a complex, rhythmic melody in the right hand and a more rhythmic bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a *f* (forte) dynamic marking.

78

Musical score for measures 78-79, vocal parts. The score is written for four voices (Soprano, Alto, Tenor, Bass) in 12/8 time. The key signature has one flat (B-flat). The melody is a simple scale-like line. The lyrics are "la" and "La". The dynamic marking *mf* (mezzo-forte) is present.

78

Musical score for measures 78-79, piano accompaniment. The score is written for piano in 12/8 time. The key signature has one flat (B-flat). The melody is a simple scale-like line. The lyrics are "la" and "La". The dynamic marking *mf* (mezzo-forte) is present.

Musical score for measures 80-81, vocal parts. The score is written for four voices (Soprano, Alto, Tenor, Bass) in 9/8 time. The key signature has one flat (B-flat). The melody is a simple scale-like line. The lyrics are "la" and "La". The dynamic marking *cresc.* (crescendo) is present.

Musical score for measures 80-81, piano accompaniment. The score is written for piano in 9/8 time. The key signature has one flat (B-flat). The melody is a simple scale-like line. The lyrics are "la" and "La". The dynamic marking *ff* (fortissimo) is present.

Più tranquillo.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *dim.* (diminuendo) and *mf* (mezzo-forte). The piano accompaniment is marked with *mf*. The tempo is *Più tranquillo.*

Più tranquillo.

Second system of the musical score, focusing on the piano accompaniment. It features a grand staff (treble and bass clef). The tempo is *Più tranquillo.* The marking *dimin.* (diminuendo) is present in the first part, and *mf* (mezzo-forte) is present in the second part.

rallent. poco

Third system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts are marked with *p* (piano). The tempo is *rallent. poco* (rallentando poco). The piano accompaniment is marked with *p*.

rallent. poco

Fourth system of the musical score, focusing on the piano accompaniment. It features a grand staff. The tempo is *rallent. poco*. The marking *p* (piano) is present.

79 a tempo

Four-part vocal setting in 9/8 time, measures 79-82. The tempo is marked 'a tempo'. The music features a melody of eighth and sixteenth notes with lyrics 'la la la'. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has one sharp (F#).

79 a tempo

Piano accompaniment for measures 79-82. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *f* (forte).

Continuation of the musical score, measures 83-86. The four voices part continues with long notes and lyrics 'la la'. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics *mf* and *ten.* (tension).

dim. pp pp

Bariton Solo.

81 Moderato.

poco rit. fz cresc.

Laßt vom Tan - ze nicht ab, ihr lieb - li - chen Mäd - chen!
 Stop not dan - cing I pray ye beau - ti - ful maid - ens!

p cresc.

Kein Spiel - ver - der - ber kam zu euch mit bö - sem Blick, kein Mäd - chen - feind,
 I came not hith - er to spoil your sport with an - gry look, I hate no maid,

fz p

Got - tes Für - spre - cher bin ich vor dem Teu - fel: der a - ber ist der
 Me - di - at - or am I 'tween God and the dev - il: Sa - tan tho' is the

Leggiero.

Geist der Schwe-re. Wie soll-te ich, ihr Leich-ten, Gött-li-chen Tän-zen
spi-rit of hea-vi-ness. Then how should I, be e'er a-verse to the di-vine art of

Feind sein? O-der Mäd-chen-fü-ßen mit schö-nen Knö-cheln?
danc-ing? or to maid-ens feet with their grace-ful an-kles?

82 Molto tranquillo.

Wohl bin ich ein Wald und ei-ne Nacht dunk-ler Bäu-me:
True, I am a for-est and a night, dark with fol-i-age

doch wer sich vor mei-nem Dun-kel nicht scheut, — der
but he that is not a-fraid of my shades — will

Con moto.

fin - det auch Ro - sen - hän - ge un - ter mei - nen Cy - pres - sen,
 find e - ven rose - ate bow - ers be - neath my cy - presses glow - ing

mp *f*

cresc. Und And

83 Più leggiero.

auch den klei - nen Gott fin - det er wohl, der den Mäd - chen der lieb - ste
 e'en the ti - ny god he there may find, whom the maid - ens all love the

f

ist: ne - ben dem Brun - nen liegt er, still, mit ge - schlos - se - nen
 most, close by the fount - ain ly - ing, still, with his eyes closed in

mf

(84)

Au - gen.
slum - ber.

Wahr - lich am hel-len Tag
Tru - ly, in day-light bright,

schief er mir ein, — der
fell he a - sleep — the

Frauen Chor. (laut auslachend)

Sopr.

ha ha ha ha ha ha ha ha ha ha ha
ha ha ha ha ha ha ha ha ha ha ha

Ta - ge - dieb!
la - zy rogue.

Hasch - te er wohl zu viel — nach
Sought he to catch too man - y

Schmet - ter - lin - gen?
but - ter - flies?

Zürnt — mir nicht ihr schö - nen
Chide — me not, ye beau - teous

Tan - zen - den, wenn ich den klei - nen Gott ein we - nig
light - foot - ed maid - ens, an I chastise our lit - tle

85

züch - - ti - ge! Schrei - en wird er wohl und wei - nen, a - ber zum
 god of love! He is sure to cry and clam - our, his ro - guish

f *f dim.*

La - chen ist er noch im Wei - - nen! Und mit Trä - nen im
 weep - ing will ex - cite your laugh - - ter! And with tears in his

f *dim.* *f*

Au - ge soll er euch um ei - nen Tanz bit - ten, und ich sel - ber will ein
 eyes still, he shall come and beg a dance of you and I my - self will

sfz *f* *rall.*

86

Lied zu sei - nem Tan - ze sin - - gen: Ein
 sing a song to which he'll ca - - per. A

mf *sfz*

Tanz- und Spott - lied auf den Geist der Schwe - - re, mei-nen al - ler-höch-sten,
 dance and mock - song on the Spi - rit of hea - - vi-ness, on his Highness the Ple - ne -

8

mf *f*

groß - - mäch - tig - sten Teu - fel, von dem sie sa - gen, daß er „der
 po - tent one, the Dev - il of whom they tell me that he is

12 9 12

Herr der Welt sei.“
 „Lord of Cre - a - - tion!“

ff

Tea

Vivace. - Con anima.

(87)

ff

*

ff

CHOR. Sopran.

First system of the musical score for the Soprano Chorus. It features a vocal line with lyrics "La la la" and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 8/8. The piano part includes a melodic line with a trill and a bass line with a trill.

Second system of the musical score for the Soprano Chorus. The vocal line continues with "la la la la la la". The piano accompaniment features a complex melodic line with trills and a bass line with a trill. The key signature changes to two flats (B-flat and E-flat).

Third system of the musical score for the Soprano Chorus. The vocal line includes the lyrics "Sopran. Alt. La la la la la la la la La la". The piano accompaniment features a complex melodic line with trills and a bass line with a trill. The key signature changes to three flats (B-flat, E-flat, and A-flat).

Fourth system of the musical score for the Soprano Chorus. The vocal line includes the lyrics "la la la la la la la la". The piano accompaniment features a complex melodic line with trills and a bass line with a trill. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat).

89 Gracioso - Poco più Moderato.

Sopr. I. II. *p*

Soli u. La
Chor. La

Alt. I. II. *p*

La La la la la la

89

p

l.H.

l.H.

l.H.

l.H.

l.H.

l.H.

Sopr. I. *mf*

La La

Sopr. II. *mf*

Soli und Chor. La la

Alt. I. *mf*

La La la la

Alt. II. *mf*

La La la la

mf

2 1

First system of musical notation, measures 81-90. It features four vocal staves and a grand piano accompaniment. The vocal parts are marked with *f* (forte) and include the syllable "la". The piano part includes a *f* dynamic marking. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8.

Second system of musical notation, measures 91-100. It features four vocal staves and a grand piano accompaniment. The vocal parts include the syllable "La" and are marked with *mp* (mezzo-piano). The piano part includes a *cresc.* (crescendo) marking. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8.

[illegible]

The musical score is arranged in two systems. The first system contains four vocal staves and the beginning of the piano accompaniment. The second system contains the continuation of the piano accompaniment. The vocal parts are for Soprano, Alto, Tenor, and Bass, each with a vocal line and a corresponding 'la' syllable line. The piano accompaniment is for a grand piano, with a right-hand part and a left-hand part. The score is in 3/4 time, key of B-flat major, and features a variety of musical notations including notes, rests, and dynamic markings.

System 1:

- Vocal Staves:**
 - Soprano:** *f* la la la la la la
 - Alto:** *f* la la la la la la
 - Tenor:** *f* la la la la la la
 - Bass:** *f* la la la la la la
- Piano Accompaniment:**
 - Right Hand:** *f* (melodic line with eighth and sixteenth notes)
 - Left Hand:** *f* (bass line with eighth and sixteenth notes)

System 2:

- Vocal Staves:**
 - Soprano:** La la la la la la
 - Alto:** La la la la la la
 - Tenor:** La la la la la la
 - Bass:** La la la la la la
- Piano Accompaniment:**
 - Right Hand:** *f* (melodic line with eighth and sixteenth notes)
 - Left Hand:** *f* (bass line with eighth and sixteenth notes)

91

Musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The score covers measures 91 to 98. The vocal parts feature a melodic line with lyrics "la la la" and a lower line with lyrics "la la la". The piano accompaniment includes triplets and chords. The tempo is marked *ff* (fortissimo).

91

Piano accompaniment for measures 91 to 98. The score is written for the right and left hands. It features a melodic line with triplets and chords. The tempo is marked *ff* (fortissimo).

Largamente.

Musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The score covers measures 99 to 106. The vocal parts feature a melodic line with lyrics "la la la" and a lower line with lyrics "la la la". The piano accompaniment includes triplets and chords. The tempo is marked *ff* (fortissimo).

Largamente.

Piano accompaniment for measures 99 to 106. The score is written for the right and left hands. It features a melodic line with triplets and chords. The tempo is marked *ff* (fortissimo).

U. E. 3908

*rallentando**molto*
Lento.

p
La
La
p

pp
La
La
pp

Lento.

p

pp

Sopran.

pp *perdendosi**pppp*

CHOR.

Alt.

*pp**pppp*

La la la la la la la la la.
 Ea la la la la la la la la la.
 La la la la la la la la la.
 La la la la la la la la la.

pp

pp

93 *rallent.* *poco* *a* *poco*

mp *p* *pp*

rallent. *pp*

- molto -

94 *Lento molto.* Bariton Solo.

Die
The

pp

Leg.

Son - ne ist lan - ge schon hin - un - ter, die Wie - - - se ist
Sun has set in all his glor - y, The mea - - - dow is

r.H. *p*

feucht, — von den Wä - dern her — kommt Küh - le.
moist; — from the wood lands co - meth cool - ness;

poco cresc.

(95)

Ein Un - be - kann - tes ist um mich und blickt —
An un-known pow - er surround - eth me, and gazes —

nach - denk - lich. Was! Du lebst noch, Za - ra - thus - tra?
thought - ful - ly. What! Thou liv'st still, Za - ra - thus - tra?

espr. *cresc.* *mf* *dim.*

Wa - rum? Wo - für? Wo - durch? Wo - hin? Wo? Wie? —
And why? For what? By what? Thine aim? where? How? —

cresc. *f*

96

Ist es nicht Tor-heit, noch zu le - ben?
Is it not fol - ly still to be liv - ing?

CHOR.
(in der Ferne)

Sop. *f* Ah
Alt. *f* Ah

cresc. *ff*

96

Bariton-Solo. *poco rit.* **Più lento.**

Ach, mei-ne Freun - de, der A - bend ist es, der so aus mir
O, my com - pan - ions, the Eve thus fill-eth my soul with

dim. *p* *pp* morendo
Ah Ah
Ah Ah

dim. *p* *perdendosi* *pppp*

poco rit. **Più lento.**

sfz *dim.* *p*

(97) Poco più lento.

*rit. molto*fragt. —
doubts —Ver - gebt mir
for - give memei-ne
myTrau - rig-keit!
sad - - ness.A - bend
Eve de -

ward es; ver - gebt mir, daß es A - bend ward! —
scend - ed; for - give me, that the Eve is come. —

sempre pp rallent. e morendo al fine.

CHOR Sopr. I. II. *pppp*

IV.

Lento molto.

First system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic. Bass staff begins with a *ppp* dynamic. The music is in 4/4 time and features a slow, melodic line in the treble and a more active, rhythmic line in the bass.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff features a series of chords, marked with a *pppp* dynamic.

Third system of musical notation. Treble and bass staves. Treble staff is marked *morendo*. Bass staff is marked *dim.*. The system ends with a circled number 98. The final measure of the system is marked *pp dim.*

Fourth system of musical notation. Treble and bass staves. Treble staff is marked *morendo*. Bass staff is marked *ppp*. The system ends with a series of chords.

Fifth system of musical notation. Treble and bass staves. Treble staff is marked *morendo* and *rallent.*. Bass staff is marked *ten.*. The system ends with a series of chords.

99 CHOR I. II.

Sop. *pp* Hei - Ber Mit-tag schläft auf den Flu - ren. Du
Glow - ing Mid-day sleeps on the mea - dows. Thou

Ten. *pp* Hei - Ber Mit-tag schläft auf den Flu - ren. Du
Glow - ing Mid-day sleeps on the mea - dows. Thou

p *pp*

Alt. *pp* liegst im Gra - se. Still! Still!
liest in the heath - er. Hush! Hush!

Bass. *pp* liegst im Gra - se. Still! Still!
liest in the heath - er. Hush! Hush!

Tenor Solo. 100 Wie ein zier - li-cher Wind un - ge -
Like a de - li-cate breeze, that no

pp Hei - Ber Mit-tag schläft auf den Flu - ren.
Glow - ing Mid-day sleeps on the mea - dows.

Hei - Ber Mit-tag schläft auf den Flu - ren.
Glow - ing Mid-day sleeps on the mea - dows.

100 *pp*

se - hen, auf ge - tä - fel - tem Mee - re tanzt, leicht, fe - der - leicht, so
eye sees, as o'er o - cean be - calmed it dan - ces light - ly feath - er - like, thus

tanzt der Schlaf auf mir. Das ist die heim - li - che fei - er - li - che Stun - de,
danc - eth sleep on me. This is the cov - et - ed hour of sol - emn si - lence,

p *cresc.* *mf*

wo kein Hirt die Flö - te bläst.
when no shep - herd sounds his reed.

(101)

Sop. *pp*
CHOR I. II. Sweet *pp*
Ten. *pp*

Heim - lich - keit des bun - ten Gra - ses!
sol - i - tude of pur - pling heath - er.

Heim - lich - keit des bun - ten Gra - ses!
sol - i - tude of pur - pling heath - er.

pp

The image shows a page from a musical score. At the top, there are two vocal staves (soprano and alto) with lyrics in German: "Glück! bliss!". The lyrics are written on lines with underscores. Below the vocal staves is a piano accompaniment section. The piano part consists of two staves (treble and bass clef) with various musical notations, including chords, single notes, and a triplet in the right hand. The key signature has two sharps (F# and C#), and the time signature is 3/4. The page is numbered "10" in the bottom right corner.

102 Bariton Solo.

Was ge -
What be -

The musical score for the Bariton Solo section, measures 102-104, is written for a baritone voice and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 9/4. The piano part features complex chords and textures, including a triplet in measure 102 and a crescendo leading to a fortissimo (sf) section in measure 104. The baritone part has lyrics in German and English: 'Was ge -' and 'What be -'.

schah mir? — Horch! flag die Zeit wohl da - von? fal-le ich
 fell me? — Hark! is it Time that hath fled? am I not

cresc. poco

nicht? *falling?* fiel ich nicht? *fell I not?* Horch! *Hark!* in den Brun - - nen der E - wig - keit? *neath the fount - - - ain of end - less day?*

dim.

(103)

O! zer - brich, zer - brich Herz nach
O! now break, now break heart! hast

S.
A. CHOR I. II.
T.
B.

zer-brich! now break, zer-brich! now break,
zer-brich! now break, zer-brich! now break,

(103)

pp *p* *f* *p* *f* *p* *f*

sol - - - chem Glück - - ke!
known *life's* *rap - - ture!*

Still! *Hush!* Still! *Hush!*

p

nach sol - chem Glück - - ke!
hast *known* *life's* *rap - - ture!*

p

nach sol - chem Glück - - ke!
hast *known* *life's* *rap - - ture!*

dim. *p*

Bariton Solo.

Willst du wohl sin - - gen, — O! mei - - ne See - - - le.
 Wouldst thou now car - - ol? — O! my fond spir - - - it!

pp

(104) Alt Solo.

Sin - ge nicht — Still! flü - ste-re nicht ein-mal, die
 Stay thy song. — Hush! whis - per not e'en a word, The

pp

Welt — ist voll - kom-men. Still! Hush!
 world — is waxed per-fect.

S. *pp*
 Der al - te Mit - tag
 Now a - ged Mid - day

A. *pp*
 Der al - te Mit - tag
 Now a - ged Mid - day

T. *pp*
 Der al - te Mit - tag
 Now a - ged Mid - day

B. *pp*
 Der al - te Mit - tag
 Now a - ged Mid - day

pp

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a large slur over the first six measures. The bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

105 Sopran Solo.
♩. = ♩ des Vorhergehenden.

Trink er nicht e - ben ei - nen al - ten brau - nen Trop - fen gol - de - nen
 Sits he not drink - ing e'en now a well - sea - soned brown drop of gold - en

Glücks, goldenen Weins? Es huscht ü - ber ihn hin, sein
 bliss, gold-en wine? And o'er him soft rustling wings! Fair

Sopran Solo.

(106)

Glück ——— lacht! ——— Sein Glück ———
For - - tune smiles! Fair For - - tune

Tenor Solo.

Sein Glück ———
Fair For - - tune

CHOR I.

S. ——— *f* Sein Glück ——— lacht, ———
Fair For - - tune smiles! ———

A. ——— *f* Sein Glück ——— lacht, ———
Fair For - - tune smiles! ———

T. ——— *f* Sein Glück ——— lacht, ———
Fair For - - tune smiles! ———

B. ——— *f* Sein Glück ——— lacht, ———
Fair For - - tune smiles! ———

CHOR II.

S. ——— *f* Sein Glück ——— lacht, ———
Fair For - - tune smiles! ———

A. ——— *f* Sein Glück ——— lacht, ———
Fair For - - tune smiles! ———

T. ——— *f* Sein Glück ——— lacht, ———
Fair For - - tune smiles! ———

B. ——— *f* Sein Glück ——— lacht, ———
Fair For - - tune smiles! ———

(106)

cresc. - f

La

[illegible]

[illegible]

(107)

♩ = ♩. des Vorhergehenden

ff

So lacht — ein Gott! —
Thus smiles — a god! —

ff

So lacht — ein Gott! —
Thus smiles — a god! —

ff

So lacht — ein Gott! —
Thus smiles — a god! —

ff

So lacht — ein Gott! —
Thus smiles — a god! —

ff

So lacht — ein Gott! —
Thus smiles — a god! —

ff

So lacht — ein Gott! —
Thus smiles — a god! —

pp

Der al - te Mit-tag
Now a - ged Mid-day

(107)

Lunga ♩ = ♩. des Vorhergehenden

fp

pp

pp
Still! _____
Hush! _____

schläft.
sleeps. _____

pp Der al - te Mit-tag schläft!
Now a - gèd Mid-day sleeps!
pp

morendo

Der al - te Mit-tag schläft!
Now a - gèd Mid-day sleeps!

schläft.
sleeps. _____

pp Still! _____
Hush! _____

pp Still! _____
Hush! _____

morendo

pppp

Lento molto.

p

(108)

Alt-Solo.

mf

Auf, du Schlä - fer! Za - ra - thu - stra! Du Mit - tags -
 Rise, thou sleep - er! Za - ra - thu - stra! Thou mid - day -

schlä - fer! -
 sleep - er!

Bariton-Solo.
p

Laßt mich doch! Still! ward — die
 Rouse me not! Hush! waxed — the

Welt nicht e - ben voll - kom - men? O des gol - de - nen
 world not this mo - ment per - fect? Lo! the gold - en, the

mf *pp* *pp*

run - den Balls! ———
round - ed ball! ———

Wer bist du doch o mei - - ne
Who art thou, pray tell me, — my

See - - - le?
Soul? ———

Wie we - nig ge - nügt schon zum Glück - ke!
How lit - tle re - quirest thou to be hap - py!

109

Wie lan - ge erst darfst — du nach sol - - - chem Schlaf — dich
How long af - ter so — long and deep — a sleep — mayst

aus - - wa - - - chen. —
stay — wak - - - ing. —

poco rit.

110

pp

Sopr. *pp*

Alt. *pp*

CHOR I.

Ten. *pp*

Bass. *pp*

O Glück! — O Glück! — O Glück! — O Glück! —

O bliss! — O bliss! — O bliss! — O bliss! —

pp

Sopr. *pp*

Alt. *pp*

CHOR II.

Ten. *pp*

Bass. *pp*

O Glück! — O Glück! — O Glück! — O Glück! —

O bliss! — O bliss! — O bliss! — O bliss! —

110

dolcissimo

pp

pp

tr

p

Sopr. *pppp*
 Der al - te Mit-tag schläft.
 Now a - gèd Midday sleeps.

Alt. *pppp*
 Der al - te Mit-tag schläft.
 Now a - gèd Midday sleeps.

CHOR I.
 Ten. *pppp*
 Der
 Now

Bass. *pppp*
 Der
 Now

CHOR I.

Ten. *rallent.*
 al - te Mit-tag schläft.
 a - gèd Mid-day sleeps.

Bass.
 al - te Mit-tag schläft.
 a - gèd Mid-day sleeps.

rallent. molto rit. pppp

V.

Allegro, ma non troppo, con gravità.

Bariton Solo.

Got - - - tes Weh ist tie - fer du wun - der - li - che Welt,
 God's woe is deep - er, thou strange - ly won - drous world,

grei - fe nach Got - tes Weh, nicht nach mir, was bin ich?
Snatch — (thou) at God's deep woe, not at me! what am I?
espr.

111

Ei - ne trun - ke - ne sü - - Be Lei - er, ei - ne
A de - li - ri - ous sweet sounding lyre, — that is

dolce

p

poco cresc.

Mit - ter - nachts - leier, ei - ne Glocken - un - ke,
heard but at mid - night, I'm a bel - - fry spir - it

die Nie - mand ver - - steht, a - ber
whom none un - - der - - stands, and yet

wel - che re - - - den muß vor
who was made to talk to

Tau - - - - ben, ihr hö - he - ren Men - - - - schen;
deaf ears, ye high - er - born mort - - - - als,

denn ihr ver - - steht mich nicht.
ye un - - der - - stand me not.

Sopran. *mf*

Da - hin! Da - hin! Da - hin! 0 Ju - gend!
 Art gone! Art gone! Art gone! 0 youth - tide!

Alt. *mf*

Da - hin! Da - hin! Da - hin! 0 Ju - gend!
 Art gone! Art gone! Art gone! 0 youth - tide!

Chor I. II.

Tenor. *mf*

Da - hin! Da - hin! Da - hin! 0 Ju - gend!
 Art gone! Art gone! Art gone! 0 youth - tide!

Bass. *mf*

Da - hin! Da - hin! Da - hin! 0 Ju - gend!
 Art gone! Art gone! Art gone! 0 youth - tide!



0 Mit - tag! 0 Nach - mit - tag! Nun kam
 0 Mid - day! 0 Af - ter - noon! Now came

0 Mit - tag! 0 Nach - mit - tag! Nun kam
 0 Mid - day! 0 Af - ter - noon! Now came

0 Mit - tag! 0 Nach - mit - tag! Nun kam
 0 Mid - day! 0 Af - ter - noon! Now came

0 Mit - tag! 0 Nach - mit - tag! Nun kam
 0 Mid - day! 0 Af - ter - noon! Now came



113

A - - bend und Mit - ter-nacht. Ach! Ach! wie sie seufzt!
 eve - - tide and Mid - - night. Oh! Oh! how she sighs!

A - - bend und Mit - ter-nacht. Ach! Ach! wie sie seufzt!
 eve - - tide and Mid - - night. Oh! Oh! how she sighs!

A - - bend und Mit - ter-nacht. Ach! Ach! wie sie seufzt!
 eve - - tide and Mid - - night. Oh! Oh! how she sighs!

A - - bend und Mit - ter-nacht. Ach! Ach! wie sie seufzt!
 eve - - tide and Mid - - night. Oh! Oh! how she sighs!

113

p

cresc.

Wie sie lacht, wie sie rö - - chelt und
 How she laughs, how she gasps and

Wie sie lacht, wie sie rö - - chelt und
 How she laughs, how she gasps and

Wie sie lacht, wie sie rö - - chelt und
 How she laughs, how she gasps and

Wie sie lacht, wie sie rö - - chelt und
 How she laughs, how she gasps and

f

cresc.

keucht, die Mit - ter - nacht! wie sie e - ben nüch - tern
groans the Mid - night deep! Hark what sob - - er sense she

keucht, die Mit - ter - nacht! wie sie e - ben nüch - tern
groans the Mid - night deep! Hark what sob - - er sense she

keucht, die Mit - ter - nacht! wie sie e - ben nüch - tern
groans the Mid - night deep! Hark what sob - - er sense she

keucht, die Mit - ter - nacht! wie sie e - ben nüch - tern
groans the Mid - night deep! Now what sob - - er sense she

f

spricht, die - se trun - ke - ne Dich - te - rin!
speaks that de - li - ri - ous po - et - ess!

spricht, die - se trun - ke - ne Dich - te - rin!
speaks that de - li - ri - ous po - et - ess!

spricht, die - se trun - ke - ne Dich - te - rin!
speaks that de - li - ri - ous po - et - ess!

spricht, die - se trun - ke - ne Dich - te - rin!
speaks that de - li - ri - ous po - et - ess!

espr.
f
sfz

114

Sie ü - ber - trank wohl ih - re Trun - ken - heit? Sie
 She must have o - ver - drunk her drun - ken - ness? She

Sie ü - ber - trank wohl ih - re Trun - ken - heit? Sie
 She must have o - ver - drunk her drun - ken - ness? She

Sie ü - ber - trank wohl ih - re Trun - ken - heit? Sie
 She must have o - ver - drunk her drun - ken - ness? She

Sie ü - ber - trank wohl ih - re Trun - ken - heit? Sie
 She must have o - ver - drunk her drun - ken - ness? She

cresc. *ff*

Wd. *

wur - de ü - ber - wach? Ihr Weh kät Sie zu -
 wax - ed o - ver - wake? Her grieve she re - in -

wur - de ü - ber - wach? Ihr Weh kät Sie zu -
 wax - ed o - ver - wake? Her grieve she re - in -

wur - de ü - ber - wach? Ihr Weh kät Sie zu -
 wax - ed o - ver - wake? Her grieve she re - in -

wur - de ü - ber - wach? Ihr Weh kät Sie zu -
 wax - ed o - ver - wake? Her grieve she re - in -

f *ff*

Wd. *

rück, im Trau - - - me, die al - te Mit - ter - nacht, und mehr noch ih - re
gests while dream - - - ing, the ag - ed mid - night deep, and e - ven more her

rück, im Trau - - - me, die al - te Mit - ter - nacht, und mehr noch ih - re
gests while dream - - - ing, the ag - ed mid - night deep, and e - ven more her

rück, im Trau - - - me, die al - te Mit - ter - nacht, und mehr noch ih - re
gests while dream - - - ing, the ag - ed mid - night deep, and e - ven more her

rück, im Trau - - - me, die al - te Mit - ter - nacht, und mehr noch ih - re
gests while dream - - - ing, the ag - ed mid - night deep, and e - ven more her

hier. ** f* *hier.* ***

Bariton Solo

115

Lust _____ ist tie - - - fer
Joy _____ is deep - - - er

Lust, _____ wenn schon Weh _____ tief _____ ist:
joy, _____ and if woe _____ be fa - thom - less:

Lust, _____ wenn schon Weh _____ tief _____ ist:
joy, _____ and if woe _____ be fa - thom - less:

Lust, _____ wenn schon Weh _____ tief _____ ist:
joy, _____ and if woe _____ be fa - thom - less:

Lust, _____ wenn schon Weh _____ tief _____ ist:
joy, _____ and if woe _____ be fa - thom - less:

115

noch als Her - ze - leid.
 still than heart - felt grief.

Lust ist tie - fer noch als Her - ze leid!
 joy is deep - er still than heart - felt grief!

Lust ist tie - fer noch als Her - ze leid!
 joy is deep - er still than heart - felt grief!

Lust ist tie - fer noch als Her - ze leid!
 joy is deep - er still than heart - felt grief!

Lust ist tie - fer noch als Her - ze leid!
 joy is deep - er still than heart - felt grief!

ff sfz

tie - fer als Her - ze leid!
 deep - er than heart - felt grief!

tie - fer als Her - ze leid!
 deep - er than heart - felt grief!

tie - fer als Her - ze leid!
 deep - er than heart - felt grief!

tie - fer als Her - ze leid!
 deep - er than heart - felt grief!

rallentando molto

8

dimin. attacca

hii hii oio oio

VI.

Largo, con solennita.
molto sostenuto

p

116

sfz

espressivo

sempre non legato

mf

mf

cresc.

f

dimin.

poco a poco

r. H.

Ped.

Bariton Solo

117

Kommt! kommt! kommt!—
Come! Come! Come!—

pp una corda

ped.

pp

Laßt uns jet - zo wan - - - deln! Es ist die
Come, now let us wan - - - der! The hour is

Stun - - - de! Laßt uns in die Nacht wan -
come - - - now! Let us walk in Night's dark -

- deln.
- ness.

r.H.

r.H.

118

Measures 118-119 of the piano accompaniment. The music is in a minor key with a key signature of two flats. The right hand features a melodic line with a trill in measure 118, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 119.

Measures 119-120 of the piano accompaniment. The right hand has a melodic line with a trill in measure 119, and the left hand continues the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 120. The section ends with a *cresc.* (crescendo) marking and a *tenuto* (sustained) instruction for the right hand.

Measures 120-121 of the piano accompaniment. The right hand has a melodic line with a trill in measure 120, and the left hand continues the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 121. The section ends with a *dim.* (diminuendo) marking and a *tenuto* (sustained) instruction for the right hand.

Measures 121-122 of the piano accompaniment. The right hand has a melodic line with a trill in measure 121, and the left hand continues the eighth-note accompaniment. A dynamic marking of *dim.* (diminuendo) is present in measure 122. The section ends with a *p* (piano) marking and a *tenuto* (sustained) instruction for the right hand.

Measures 122-123 of the piano accompaniment. The right hand has a melodic line with a trill in measure 122, and the left hand continues the eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in measure 123. The section ends with a *p* (piano) marking and a *tenuto* (sustained) instruction for the right hand.

120

Bariton Solo.

Poco più mosso.

Measures 124-125 of the Bariton Solo. The soloist enters in measure 124 with the lyrics "Ihr hö-he-ren Men-schen, es" and "Ye higher-born mort-als, the". The tempo marking *Poco più mosso* is present. The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamic markings of *pp* (pianissimo) and *p* (piano) are present.

geht gen Mit - ter - nacht: da will ich euch
mid - - - night hour is nigh: now in - to your

Ad.

et - was in die Oh - - ren sa - gen,
ears I some - thing fain would whis - per

Ad.

wie je - ne al - te Glock - - ke es mir in's Ohr sagt,
what yon - der an - cient toll - er in - to mine ear tells,
espr.

mp

121

so heim - lich, so schrecklich, so herz - lich,
as se - cret, as dread - ful, as heart - felt

mf

wie je - ne Mit - ter-nachts glock - ke zu mir es re - - det,
as yon - der mid - night bell in - to mine ear - re - veal - - eth,

die mehr er - lebt hat als Ein Mensch.
which more hath seen, than a - ny one man.

rit. *a tempo*
p

(122)

Wel - che schon eu - rer Vä - ter Her - zens.
Which hath count - ed the puls - ings in - the

mf.
p *f*

Schmer - - zens - Schlä - - ge ab - zähl - te Ach!
hearts op - pressed of our fore - fath - ers. Oh!

f *p espr.*
dim.

Ach!
Oh!

wie
how

sie
she

seufzt!
sighs!

wie
how

sie
in

im
her

Trau
dreams

me
she

lacht!
laughs!

die
that

al
an

te
cient, sol

tie
- -

fe,
- - emn

espr.

pp

mp

tie - fe
toll - ing

Mit - -
mid - - night Bell!

poco rit.

a tempo

p

pp

rit.

(124) Più lento.

Still!
Hush!

Still!
Hush!

Da hört sich Man - ches,
Much then is told us

das am Ta - genicht
which in day - time

rit.

laut wer - den darf;
must not be heard;

nun a - ber bei kü - ler Luft, — da auch al - ler Lärm eu - rer Her - zen
Lc now, in cool - er air — when all our heart's loud clam - our is

pp *espr.*

(125)

stil - le ward, nun re - det es
lulled — to rest, it soft - ly speaks

pp *p espr.*

nun hört es sich, nun schleicht es sich in
grows aud - i - ble and steals u - pon —

cresc.

195

This musical score is for a vocal and piano piece. The vocal line is in the upper staff, written in bass clef with a key signature of three sharps (F#, C#, G#). The lyrics are in German and English. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of three sharps. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score includes a repeat sign and a final cadence. The page number 195 is in the top right corner.

nächt - li-che ü - ber - wa - che See - len! Ach! ____
night - haunt-ed o - ver - wake - ful souls! ____ Oh! ____

Ach! — wie sie seufzt! — wie sie im Trau — — me lacht! hörst du's
Oh! — how she sighs! — as in a dream she laughs! dost not

126

nicht, wie sie heimlich, schrecklich, herzlich zu dir redet.
hear how in secret, in awe her heart thee now addresses.

rallent.

Die al - te tie - fe, tie - fe Mit-ternacht!
The aged sol - emn, sol - emn mid - night!

molto
sfz
p
pp

U. E. 3908

127 Sehr Feierlich. *Lento Molto.*

Tenor.
CHOR.
Bass.

O Mensch! Gib Acht! Was spricht die tie - fe
O man, mark well! What tolls the sol - emn

sotto voce *sempre pppp*

Gib Acht!
Mark well!

sotto voce *sempre pppp*

Gib Acht!
Mark well!

p dolce

Mit - ter-nacht? „Ich schlief, ich schlief. „Aus tie - fem Traum bin ich er -
Mid-night Bell? I lay a - sleep till haunt-ing dreams broke slumb-er's

Mit - ter-nacht!
Mid-night Bell!

Mit - ter-nacht!
Mid-night Bell!

p

wacht:— „Die Welt ist tief, „Und tie - fer als der
spell: Our World is deep, And deep - er far than

bin ich er - wacht!
broke slumber's spell!

bin ich er - wacht!
broke slumber's spell!

tief!
deep!

tief!
deep!

128

Tag ge-dacht: „Tief ist ihr Weh „Lust tie - fer noch als
 Day can tell: Deep is her woe, Joy deep - er still than

ge dacht! Weh!
 can tell! Woe!

ge dacht! Weh!
 can tell! Woe!

mp *f*

128

Her - ze - leid! „Weh spricht: Ver - geh! „Doch al - le Lust will
 heart - felt grief! Woe says: Be - gone! But e - very joy craves

Her - ze - leid! Ver - geh!
 Heart - felt grief! Be - gone!

Her - ze - leid! Ver - geh!
 Heart - felt grief! Be - gone!

cresc. molto *ff* *f* *dim.* *mf* *p*

E - wig - keit, will tie - fe, tie - fe E - - - wig - keit!
 End - less Day, E - ter - nal, deep, deep End - - - less Day!

pp

129

Sopran. *sempre pp*
Gib Acht!
Mark well!
Mit - ter - nacht!
Mid - night Bell!

Alt. *sempre pp*
Gib Acht!
Mark well!
Mit - ter - nacht!
Mid - night Bell!

CHOR. Tenor. *mp*
Oh! Mensch! Gib
O! man! mark
Acht!
well!
Was
What
spricht die tie - fe
tolls the sol - emn
Mit - ter - nacht?
Mid - night Bell?
„Ich
I

Bass. *mp*
Oh! Mensch! Gib
O! man! mark
Acht!
well!
Was
What
spricht die tie - fe
tolls the sol - emn
Mit - ter - nacht?
Mid - night Bell?
„Ich
I

129

bin ich er - wacht!
broke slumb - er's spell!

bin ich er - wacht!
broke slumb - er's spell!

schief, ich schief „aus tie - fem Traum bin ich er - wacht“
lay a - sleep, till haunt - ing dreams broke slumb - er's spell

schief, ich schief „aus tie - fem Traum bin ich er - wacht“
lay a - sleep, till haunt - ing dreams broke slumb - er's spell

130

tief,
deep,

ge -
can

tief,
deep,

ge -
can

„Die Welt ist tief, und tie - fer als der Tag ge-dacht.
Our world is deep, and deep - er far than Day can tell.

„Die Welt ist tief, und tie - fer als der Tag ge-dacht.
Our world is deep, and deep - er far than Day can tell.

130

Ad. 3

** Ad. **

dacht!
tell!

Weh!
Woe!

dacht!
tell!

Weh!
Woe!

„Tief ist ihr Weh!
Deep is her woe!

Lust tie - fer noch als Her - ze - leid
Joy deep - er still than heart - felt grief

„Tief ist ihr Weh!
Deep is her woe!

Lust tie - fer noch als Her - ze - leid
Joy deep - er still than heart - felt grief

cresc. molto

cresc. molto

f cresc. molto

Ad. 3

** Ad. **

131

fff. Her - ze-leid! Ver-geh! *dim.*
Heart - felt grief! Be-gone!

fff Her - ze-leid! Ver-geh! *dim.*
Heart - felt grief! Be-gone!

fff Weh spricht: Ver - geh! Doch al - le Lust will E - wig-keit, will
Woe says: Be - gone! But e - very joy craves End - less Day! Joy

fff Weh spricht: Ver - geh! Doch al - le Lust will E - wig-keit, will
Woe says: Be - gone! But e - very joy craves End - less Day! Joy

131

fff *dim.* *p*

pp E - wig-keit!
End - less Day!

pp E - wig-keit!
End - less Day!

tie - fe, tie - fe E - wig-keit!
craves E - ter - nal, end - less Day!

tie - fe, tie - fe E - wig-keit!
craves E - ter - nal, end - less Day!

pp

Sopran. **132** Più animato.

Alt. *ff* Al - le Lust will al - ler Din - ge
Ev' - ry joy for all things craves E -

Tenor. **SOLI.** *ff* Al - le Lust will al - ler Din - ge
Ev' - ry joy for all things craves E -

Bariton *ff* Al - le Lust will al - ler Din - ge
Ev' - ry joy for all things craves E - ter -

132 Più animato.

ff Al - le Lust will al - ler Din - ge
Ev' - ry joy for all things craves E - ter -

Sopran. E - wig - - keit.
Alt. ter - - ni - ty.

Tenor. **SOLI.** E - wig - - keit.
ter - - ni - ty.

Bariton - - wig - - keit.
ni - ty.

Sopran. *ff* Lust will al - ler Din - ge E - - - wig - keit!
Alt. Joy for all things craves E - ge ter - - ni ty.

CHORUS Lust will al - ler Din - ge E - - - wig - keit!
Tenor. Joy for all things craves E - ge ter - - ni ty.

Bass. *ff* Lust will al - ler Din - ge E - - - wig - keit!
Joy for all things craves E - ge ter - - ni ty.

ff Lust will al - ler Din - ge E - - - wig - keit!
Joy for all things craves E - ge ter - - ni ty.

133

Sopran. *f*
 Was will nicht Lust? sie ist dur - - - sti - ger,
 What craves not Joy? She is thirst - - - i - er,

Alt. *f*
 Was will nicht Lust? sie ist dur - - - sti - ger,
 What craves not Joy? She is thirst - - - i - er,

SOLI. Tenor. *f*
 Was will nicht Lust? sie ist dur - - - sti - ger,
 What craves not Joy? She is thirst - - - i - er,

Bass. *f*
 Was will nicht Lust? sie ist dur - - - sti - ger,
 What craves not Joy? She is thirst - - - i - er,

133

f *mf cresc.* *f*

herz - li - cher, hung - ri - ger, schreck - - - li - cher,
 heart - i - er, hun - gri - er, aw - - - full - er,

herz - li - cher, hung - ri - ger, schreck - - - li - cher,
 heart - i - er, hun - gri - er, aw - - - full - er,

herz - li - cher, hung - ri - ger, schreck - - - li - cher,
 heart - i - er, hun - gri - er, aw - - - full - er,

herz - li - cher, hung - ri - ger, schreck - - - li - cher,
 heart - i - er, hun - gri - er, aw - - - full - er,

ff

heim - li - cher als al - les Weh: Sie will
se - - - cret - er than all our woe, she craves

heim - li - cher als al - les Weh. Sie will
se - - - cret - er than all our woe, she craves

heim - li - cher als al - les Weh. Sie will
se - - - cret - er than all our woe, she craves

heim - li - cher als al - les Weh. Sie will
se - - - cret - er than all our woe, she craves

mf *cresc.* *ff*

134

Lie - be, sie will Haß, sie ist ü - ber-reich,
love, she craves hate, she is o - ver-rich,

Lie - be, sie will Haß, sie ist ü - ber-reich,
love, she craves hate, she is o - ver-rich,

Lie - be, sie will Haß, sie ist ü - ber-reich,
love, she craves hate, she is o - ver-rich;

Lie - be, sie will Haß, sie ist ü - ber-reich,
love, she craves hate, she is o - ver-rich,

134

marc.

[illegible]

135

nach Welt, ihr hö - - he-ren Men - schen nach euch
 for Earth, ye high - - er-born mort - als, for you,

nach Welt, ihr hö - - he-ren Men - schen nach euch
 for Earth, ye high - - er-born mort - als, for you,

nach Welt, ihr hö - - he-ren Men - schen nach euch
 for Earth, ye high - - er-born mort - als, for you,

nach Welt, ihr hö - - he-ren Men - schen nach euch
 for Earth, ye high - - er-born mort - als, for you,

136

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

137

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

138

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

der Väter, die uns he - - gen, Men - schen, die uns he - - gen,
 the Fa - thers, who are our Fa - thers, the Son of Man, who are our

sehnt sie sich, die Lust, die un - bän - - di - ge, se - li - ge,
 long - eth e - ven Joy, the un - tract - - a - ble, rapt - ur - ous,

sehnt sie sich, die Lust, die un - bän - - di - ge, se - li - ge,
 long - eth e - ven Joy, the un - tract - - a - ble, rapt - ur - ous,

sehnt sie sich, die Lust, die un - bän - - di - ge, se - li - ge,
 long - eth e - ven Joy, the un - tract - - a - ble, rapt - ur - ous,

sehnt sie sich, die Lust, die un - bän - - di - ge, se - li - ge,
 long - eth e - ven Joy, the un - tract - - a - ble, rapt - ur - ous,

Allargando.

Oh Glück! Oh Schmerz! Oh brich Herz! Lust will
 O Bliss! O Pain! O break, heart! Joy craves.

Oh Glück! Oh Schmerz! Oh brich Herz! Lust will
 O Bliss! O Pain! O break, heart! Joy craves

Oh Glück! Oh Schmerz! Oh brich Herz! Lust will
 O Bliss! O Pain! O break, heart! Joy craves

Oh Glück! Oh Schmerz! Oh brich Herz! Lust will
 O Bliss! O Pain! O break, heart! Joy craves

E - wig-keit! Lust will al-ler Din - ge E - - wig - keit!
 end - less Day! Joy craves for Cre-a - tion end - - less Day!

SOLI. E - wig-keit! Lust will al-ler Din - ge E - - wig - keit!
 end - less Day! Joy craves for Cre-a - tion end - - less Day!

E - wig-keit! Lust will al-ler Din - ge E - - wig - keit!
 end - less Day! Joy craves for Cre-a - tion end - - less Day!

E - wig-keit! Lust will al-ler Din - ge E - - wig - keit!
 end - less Day! Joy craves for Cre-a - tion end - - less Day!

Sopran. *ff* Lust will al-ler Din - ge E - - wig - keit!
 Joy craves for Cre-a - tion end - - less Day!

Alt. *ff* Lust will al-ler Din - ge E - - wig - keit!
 Joy craves for Cre-a - tion end - - less Day!

CHOR I. II. *ff* Lust will al-ler Din - ge E - - wig - keit!
 Joy craves for Cre-a - tion end - - less Day!

Tenor. *ff* Lust will al-ler Din - ge E - - wig - keit!
 Joy craves for Cre-a - tion end - - less Day!

Bass. *ff* Lust will al-ler Din - ge E - - wig - keit!
 Joy craves for Cre-a - tion end - - less Day!

137

E - - wig - keit! E - - wig -
 End - - less Day! End - - less

Will tie - - fe, tie - - fe E - - wig -
 E - - ter - - nal ne - - ver end - - ing

137

ff

[illegible]

Maestoso con tutta forza.

Four-part vocal setting. Each voice part has a staff with a treble or bass clef, a key signature of three sharps (F#, C#, G#), and a 4/2 time signature. The lyrics are: wig ing, E end, wig less, keit! Day!.

Lyrics: wig ing E end wig less keit! Day!

Maestoso con tutta forza.

Piano accompaniment for the second section. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand plays a steady, rhythmic accompaniment with eighth and sixteenth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 4/2.

pp
E End - - - wig - less
pp
E End - - - wig - less
pp
E End - - - wig - less
pp
E End - - - wig - less

138

fff

pp

pppp
keit!
Day!

pppp
keit!
Day!

pppp
keit!
Day!

pppp
keit!
Day!

Lunga

morendo

pppp